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MAXIMUMHOPNROLL

COMMUNIQUE #164 · JANUARY 1997 · THREE DOLLARS · REVOLUTION BUNNIE STYLE NOW!

MAXIMUMROCKNROLL MAXIMUMROCKNROLL MAXIMUMROCKNROLL

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#88/Sep '90. The Creamers, The Fixtures, Mega City 4, Dead Ends, Dandelion Adventure, Maniacs, Fiendz, Sludgeworth, Kolaborancji, Admiral, Crankshaft, Sleep, MTA, Long Cold Stare, 8-Bark, "Iraq's Boogey Man."

#100 pt 1/Sep '91. Ill Repute, Flipper, Nukey Pikes, Necracedia, Scherzo, Fitz Of Depression, Germbox, Crackhouse, Burn, Engage, Commonwealth, Ruth Schwartz, Voodoo Love Gods, Eye For An Eye, Ne Luumaet, Red London, "Does MRR Suck?", "MRR Bibliography Pt 1."

#117/Feb '93. New Bomb Turks, Gaunt, Antiseen, Los Crudos, Naked Angels, Bivouac, Hell No, Souris Deslinguee, Sour Mash, Oiler, Datapanik Records, "Mad Ratts of Russia," "MDC in Russia."

#120/May '93. Jawbreaker, Supercharger, Avail, Lük Haas, Cockpit, Sugar Shack, Groovy Ghoulies, Lumpin Proletariet, Fobia Estatal, Negu Gorriak, Dolf of Trust fanzine, "British Anti-fascism".

#121/June '93. Tilt, Rancid Hell Spawn, Lockjaw, Lookout UK, Crust, Facepuller, Inflatables, Positive Greed, No Joke, "Emo Boy's Guide to Thrift Shopping."

#122/July '93. Sparkmarker, Grey Spikes, Smear, Desert Culturel, Rhythm Collision, Subterranean Records, Schwartzeneggar, Velocity Girl, Pleum, Pilgrims, House Of Faith.

#123/Aug '93. Lungfish, Ego, Plainfield, Quincy Punx, The Hidden, Bombs For Whitey, False Sacrament, Green Popsickle, Mersault, "Engagement Agreement".

#125/Oct '93. Chaos UK, Not So Happy, StandCo, C.D.F.L., Bap, Disco Biscuit, Malachi Krunch, Blindfold, Peter Bagge of Hate comics.

#126/Nov '93. The Gears, Teengenerate, Voodoo Glow Skulls, Sinister Six, Sad Pygmy, Moving Targets, Indian-@narchy, Destroy TV, Ayn Imperato, Bucky Sinister, Dave McCord.

#128/Jan '94. Les Thugs, Face Value, Policy Of 3, Horsey, Small, Strain, All You Can Eat, "Drug Maelstrom."

#130/Mar '94. Wretched Ones, Gob, Tar, The Meteors, Spiral Objective, Zip Gun, Borax, New Bomb Turks, Harriet The Spy, ABC No Rio, Sandow Birk.

#132/May '94. The Freeze, UXA, Brainstorm, Stand Up, Parasites, Spore, Whatever, Spud Jones, "3 Strikes."

#134/July '94. All-Japan issue with: H.G. Fact, Senseless Apocalypse, Out Of Touch, Jack With Killer, Mr. Eimori, Lefty, Copass Grinderz, Side Order, Rabia, Volume Dealers, Def Master, The Fringe, The Beyonds, Iconoclast, Death Side, Gods Guts, Thunderbolt, Japanese BY-OFL.

#135/August '94. Impatient Youth, Screaming Bloody Marys, Carburator Dung, Timescape Zero, Westworld, Mouthpiece, The Makers, The Monitors, "Punks In The Military".

#142/Mar 95. Demolition Doll Rods, Seizure Boy, Oblivians, Bunny Brains, Suspects, Guzzard, Doctors, Notoken, Mouthfull, Hellbender.

#143/Apr '95. Vindictives, Stinkerbell, Jesus Christ Super Fly, New Day, Registrators, Youth Brigade, Pit, "True Crime", "Roots of Punk--The Northwest Sound".

#145/June '95. Conflict, No Empathy, Tina Age 13, Screw 32, The Harries, The Rejects, Bob Cutler, Badger, The "Roots Of Punk--MC5", "The Cartoons of Ted Rall".

#146/July '95. Riverdales, Head, Bristles, Aut Aut, Schleprock, Spanakorzo, Y.A.P.O., 10-96, McRackins, Empress Of Fur, Underhand, Nailed Down.

#147/Aug '95. Swingin' Utters, Das Klown, Mickey & the Big Mouths, Norman Mayer Group, Overbass, Undesirables, Respect, Nothing Of Merit, Lunkhead, The "Roots Of Punk--The Stooges".

#148/Sept '95. Adversives, Thorazine, Toe Rag Studios, Scott Radinsky, Wizo, Bollocks, Shitworkers, Opposition Party, Moody Jackson, Opcion Crucial, Rebel Rebel, Teen Idols, Soda Jerks, Walking Ruins, "Roots Of Punk--The Sixties Pt 1".

#149/Oct '95. Manic Hispanic, Pet UFO, Campus Tramps, Joe Kidd, Bad Luck Streak, Chumpslap, The Humpers, No Violence, Diferentes Actitudes Juveniles, Richard The Roadie, "Roots Of Punk--The Sixties Pt 2".

#150/Nov '95. NY Loose, Snap-Her, Sick Boys, Splatterheads, Pipe, Pregnant Man, Final Conflict, Rawness, Stink, Goblins, Smellie Fingers, "Roots Of Punk--The Essential 1950s".

#151 pt 1/ Dec '95. Padded Cell, Pleasure Fuckers, Supersnazz, Discordance Axis, Beatnik Termites, 100,000 Bodybags, Squirtgun, Diaboliks, The Titans, "The Return Of The Misfits".

#151 pt 2/ Dec '95. The Lowdowns, My White Bread Mom, Queen B's, Electric Frankenstein, Turtlehead, Serpico, Trick Babys, In/Humanity, The Stains, Varukers, The Pist, Terrible Virtue, "The Hardcore Films Of Richard Kern".

#152/Jan '96. Assfort, Turbonegro, Junior, Compound Fracture, Murder Junkies, Bottomfeeders, Battalion Of Saints, Heartbreakers, Florida Scum Pit.

#153/Feb '96. Snort, Hatchetface, Little Ugly Girls, A.D.Z., Oxymoron, N.O.T.A., Stun Guns, Surfin' Turnips, Gutfiddle, Karen Monster, Dimestore Haloes, "Uncle Sam & The Swastika"..

#154/Mar '96. The Motards, Subincision, Stisism, The Donnas, The Stallions, Count Backwurds, Crunch, Final Warning, "Roots of Punk--Instrumental R'n'R", "Roots of Punk--The Damned".

#155/Apr '96. Third Degree, Pussy Crush, Surfin' Turnips, Sickoids, Anti-Flag, Slight Slappers, High Plains Drifters, Cro-Mags, Hockey Teeth, "The Knights Of Malta".

#156 pt 1/May '96. Public Toys, Crunch, Peter & The Test Tube Babies, Nails Of Hawaiian, Splash 4, Yawp!, Lifetime, Sickoids, "Roots of Punk--Boston".

#156 pt 2/May '96. Australian Special: Beanflipper, Melancholy, Blitz Babiez, Crank, SubRosa, Mindsnare, TMT, H-Block, B-Sides, Fallout, Frenzal Rhomb, Lawnsmell, One Inch Punch, Chickenshit, No Deal, Issue 1, Clint Walker.

#157/June '96. Against All Authority, The Criminals, Wardance, Heroines, Brain Bats, Rudiments, Chinese Millionaires, Sons Of Hercules, Your Mother, Yellow Scab, "Roots of Punk--Sham 69".

#158/July '96. Workin' Stiffs, The Gain, Ashley Von Hurter & The Haters, The Process, Brother Inferior, Judge Nothing, Breakups, Not For Rent, "Roots of Punk--The Buzzcocks"

#159/Aug '96. The Smugglers, Brand New Unit, Tone Deaf Pigdogs, Round Ear Spocks, David Hayes of Too Many Records, Man Afraid, Blind Side, Vox Populi, Death Wish Kids, Fun People, Fat Drunk & Stupid, "Roots of Punk--The Dickies".

#160/Sept '96. The Automatics, Boycot, Toast, Morning Shakes, The Mormons, John Q Public, Sex Offenders, Ballgagger, The Business, Apocalypse Babys, Good Riddance, Russia update, "Roots of Punk--Eater".

#161/Oct '96. Jet Bumpers, Steel Miners, Divisia, Lopo Drido, Red #9, Nothing Cool, Gob, Sink, Sires, Newtown Grunts, "Roots of Punk--Ohio'77".

#162/Nov '96. The Phantom Surfers, Candy Snatchers, The Stain, National Guard, Torches To Rome, Restos Fosiles, Two Bo's Maniacs, Snuka, Redemption 87, Torture Kitty, "Roots of Punk--L.A. '77".

#163/Dec '96. The Last Sons Of Krypton, The Prostitutes, Wig Hat, The Boys, Let It Rock, Enemy Soil, Vulcaneers, Half Empty, The Zeros, Deadcats, Teen Idles.

#164/Jan '97. Naked Aggression, Lil Bunnies, Sparkle Moore, Tab Hunter, Bar Feeders, Jabberwocky, Auto Control, The Hookers, Epileptix, Acrid, "Roots of Punk--The Vibrators", "Ten Years of Gilman".

BACK ISSUE SALE: For every three you purchase, you get a fourth one free!! Please list alternates in case we're out of a particular issue. Price list is on next page.

SUBSCRIPTIONS: (postpaid prices)
- *U.S.:* Copies are $3.00 each/ 6 issues sub for $18.00.
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- *Mexico:* Copies are $3.00 each/ 6 issues sub for $18.00.
- *South America:* Copies are $4.00 each/ 6 issue sub for $24.00.
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Back issues 88, 100 Pt 1 are: $2.50 US, $3.00 Canada & Mexico, $4.50 Europe, $6.00 Asia/Australia, $3.50 So America. Back issues 117, 120-123, 125-126, 128, 130, 132, 134-135, 142-143, 145-150, 151 Pt 1, 151 Pt 2, 152-155, 156 Pt 1, 156 Pt 2, 157-159, 162-164 are as stated above in subscription info.

DEADLINES FOR NEXT ISSUE:
Scene Reports: continuously, with photos!
Interviews: continuously, with photos!
Ad Reservations: call to make sure.
Ad Copy In: by 22nd of previous month-- no later!!
Issue out: by 2nd week of following month.

NEW AD DUE DATES

AD SIZES AND RATES:
1/6 page: (2 1/2" x 5") $25
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CLASSIFIEDS: 40 words cost $3/60 words max for $4. No racist, sexist or fascist material. Send typed if possible. Cash only!!! Expect a two month backlog!

COVER: The Evil Donna & Martin Sprouse

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STORES: If you have problems getting MRR from your distributors, try contacting Mordam Records at tel (415)642-6800 or fax (415)642-6810. Also available from Dutch East, Cargo, Get Hip, Smash, Subterranean, Twin Cities, Last Gasp, Rotz, See Hear, Armadillo, Ubiquity, Choke Inc, Fine Print, and Marginal.

Please send all records, letters, articles, photos, interviews, ads, etc., to:

MAXIMUMROCKNROLL
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Fax (415)923-9617

NEW PHONE #s

WANNA SEND US SOMETHING?!

Scene Reports: PUNK'S NOT DEAD! It's happening out there and MRR readers want to hear about it! Hi! My name is Jenn and I input and edit the scene reports that come in. MRR relies on you scenesters out there to keep the pulse of what's happening in your town, write up something fun and interesting about it, and send it in to MRR. Photos and artwork are mandatory. Tell us about local bands, zines, and cool and uncool venues. Include info for travelling punks (non-US scene reports are especially welcome!) such as where to find cheap veggie eats, record stores, and strong coffee. Has your punk scene spawned any communally-run enterprises such as show spaces, cafes or record stores? Are racist or homophobic thugs threatening your scene's harmony? Enquiring punk minds want to know! See details below for format info.

Interviews: Boy, is MRR ever looking to improve the quality of our interviews (which shouldn't be hard!) We'd like to get a staff of reliable people across the country and around the world who could turn in some good, probing interviews on a semi-regular basis. We're looking for people who already have some experience doing interviews (perhaps you have your own zine and would like to share some of your best stuff with a wider audience), who can challenge bands (I know, I know, most bands don't have squat to say, but a good interviewer can take them where they haven't been before!) or give some long overdue support for those behind-the-scenes types who do an awful lot of the hard work in punk rock but get little of the ego or monetary rewards. Please give us a call if you are interested in covering new hardcore, punk or garage bands.

Formats for submitting stuff? We prefer things typed up on a 3 1/2" computer disk, either Mac (preferred) or IBM. Please don't type in ALL CAPS! If you can't access a computer, then typed up cleanly on paper should work, as long as it's in a fairly common and straightforward font. Graphic stuff? Send photos (B&W preferred, but color OK too), logos, etc. Thanks

Cover price alert!!! It's been 8 years since the last time we raised our cover price. I grudgingly did it then and I grudgingly do so now. In both cases, the pressure to raise prices come from the distributors and stores, who feel that they are making so little off of distributing MRR (in some cases, theysay they actually lose money doing it) because the gradual increases in shipping and labor over the years means there's less and less for them. At some point, they begin not distributing it or stocking it in their stores, and it's at that point that I give in to the pressures. I think we have reached that level again. If it turns out that as a result of this MRR starts making a lot more money than we need, I will lower ad rates to compensate for that. I'll know better in 4-5 months. Sorry! Tim

MAXIMUM ROCKNROLL RADIO

Paula Hirsch
Kenny Kaos
Ken Sanderson
Michelle Shipley
Last Will
Radley Hirsch
Carolyn Keddy
Alisa Schulman
Jon Von

CFMU	Hamilton, ON
93.3FM	call station
CKMS	Waterloo, ON
100.3FM	Friday 10PM
KALX	Berkeley, CA
90.7FM	Wednesday midnight
KDIC	Grinelle, IA
88.5FM	call station
KDVS	Davis, CA
90.3FM	Tuesday 8PM
KGHP	Gig Harbor, WA
89.9FM	Wednesday 11PM
KMNR	Rollo, MO
89.7FM	Thursday 12PM
KSCU	Santa Clara, CA
103.3FM	Wednesday 8PM
KXCI	Tucson, AZ
91.3FM	Tuesday 1AM
KZUM	Lincoln, NE
89.3FM	Sunday 1AM
WCNI	New London, CT
91.1FM	Saturday midnight
WCSB	Cleveland, OH
89.3FM	call station
WMSE	Milwaukee, WI
91.7FM	call station
WXCI	Danbury, CT
91.7FM	Thursday 10PM
Free Radio	Berkeley, CA
104.1FM	various time slots
4ZZZ	Brisbane, Australia
102.1FM	Tuesday 10PM
Liberation Radio	San Francisco, CA
93.7FM	Friday 9PM
Radio Campus	Toulouse, France
94FM	Sunday midnight
Radio Pomme	Louviers, France
91.6FM	Wednesday 7PM

RADIO STATIONS: MRR Radio shows are available for stations **only**. Requests for info should be on station letterhead. Contact us at the address on previous page.

TOP 10

For what it's worth (not much), here's some of the MRR crew's current Top 10 lists of stuff we review.

MATT AVERAGE

SPAZZ/EXCRUCIATING TERROR/B.A.T.-live
BLACK FLAG-CD/DEAD STOOL PIGEON-CD
LIPCREAM-CD/CRUCIFIX-CD/TEEN IDLES-EP
V/A-El Guapo-LP/GLYCINE MAX-Violent Mind-LP
INVAASIO-EP/HARSH-EP/SPAZZ-anything
GASP/LACK OF INTEREST-live
Join KAO-#1-zine/NICE VIEW-EP
V/A-Cry Now Cry Later Vol 4-2xEP
Passivity=Compliance-#1-zine/DEFACE-EP
Aversion-#4-zine/V/A-Anti-Racist Comp-LP

ROB COONS

SPAZZ-La Revancha-LP
V/A-Cry Now Cry Later Vol 4-2xEP
CORROSIVE/BOHRHOLM-split EP
GLYCINE MAX-Violent Mind-LP
ACTION PATROL-B Is For Bombard-EP
V/A-El Guapo-LP/INFEST-Slave-LP
FALLOUT-Louder Than Words-10"
HARSH-In Your Face-EP
DEAD STOOL PIGEON-Strike Anthem-CD
HALFMAN-LP/UNABOMBERS-EP

TOM HOPKINS

SWEET BELLY FREAKDOWN-EP
HALFMAN-As Everything Fell Apart-LP
SORE LOSER-It Only Hurts On The Inside-EP
UNRUH-Friendly Fire-EP/TRUSTY-LP
CRASS-Christ The Bootleg-CD/INFEST-LP
ACTION PATROL-B Is For Bombard-EP
CORROSIVE/BOHRHOLM-split EP
GLYCINE MAX-Violent Mind-LP
V/A-Cry Now Cry Later Vol 4-2xEP
SCREECHING WEASEL-Bark Like A Dog-LP

LALI DONOVAN

CANDY SNATCHERS-Do Me A Favor...-EP
V/A-Killed By Death #77-LP/CRETIN 66-EP
V/A-Kick Your Mama's Ass-LP
TRICKY WOO-The Claw-EP/THE LEWD-LP
KING SOUND QUARTET-EP
THE STALLIONS-Hey Baby It's...-LP
TEEN IDLES-Dischord #100-EP
NASHVILLE PUSSY-Snake Eyes-EP
SUICIDE KING-She's Dead-45
REATARDS-Get Real Stupid-EP

KARIN GEMBUS

TIRED FROM NOW ON-Romantic-LP
JUNE OF '44-live
MAN OR ASTROMAN?-UFO's...-EP
HALFMAN-As Everything Fell Apart-LP
SPAZZ-La Revancha-LP
V/A-Anti-Racist Compilation-LP
V/A-Weekend Au Portugal-EP
FINAL WARNING-Stop Vivisection!-LP
INFEST-Slave-LP
YANKEEWUSS-It's A Dark Time-LP

JEFF HEERMANN

SPASTICS-Cherry Pop-EP
THEE HEADCOATS-Knights Of The Baskervilles-LP
CANDY SNATCHERS-Do Me A Favor...-EP
BOBBYTEENS-Firecracker-45
THE MUMMIES-Runnin' On Empty Vol 1-LP
THE LEWD-Complete Discography-LP
CRETIN 66-Gonna Do It Tonight-EP
THE STALLIONS-Hey Baby It's...-LP
V/A-Bloodstains Across The UK-LP
BLACK FLAG-Complete '82 Demos...-CD

CAROLYN KEDDY

THE STALLIONS-Hey Baby It's...-LP
CANDY SNATCHERS-Do Me A Favor...-EP & live
REATARDS-Get Real Stupid-EP
TRICKY WOO-The Claw-EP
V/A-Kick Your Mama's Ass-LP
TEEN IDLES-Dischord #100-EP
CRETIN 66-Gonna Do It Tonight-EP
NASHVILLE PUSSY-Snake Eyes-EP
JUNIOR VARSITY-Go...-EP/MONARCHS-EP
KING SOUND QUARTET-EP/SPASTICS-EP

RAY LUJAN

SKIMMER-Uncool-EP/BARNHILLS-EP
GUITAR GANGSTERS-Skweeler-CD
TRUSTY-Fourth Wise Man-LP
J CHURCH-Drama Of...-CD
SORE LOSER-It Only Hurts-EP
CINNAMON IMPERIALS-I Hope No One Finds Out-EP
ADHESIVE-Sideburner-EP
KOOKY MONSTER-EP/ME FIRST-Pinkie-EP
NEW SWEET BREATH-Demolition Theater-CD
DIGGER-Geek Love-EP/17 YEARS-CD

TOP 10

Please send us your records (2 copies of vinyl, if possible--one for MRR and one for reviewer), or CD-only release. See Records section for where to send tapes.

TIMOJHEN MARK

- V/A-Bloodstains Across...-all 3 LPs/INFEST-LP
- DEAD STOOL PIGEON-Strike Anthem-CD
- HALFMAN-As Everything Fell Apart-LP
- THEE HEADCOATS-LP & EP/BLACK FLAG-CD
- NICE VIEW-Statement-EP/SPAZZ-LP
- BRINE-Learning Process-EP
- FALLOUT-Louder Than Words-10"
- HARD SKIN-Hard Nuts...-LP/LEWD-LP
- JOHNNY DOLE & THE SCABS-CD
- UNRUH-Friendly Fire-EP/V/A-El Guapo-LP

ALLAN MCNAUGHTON

- HARD SKIN-Hard Nuts...-LP
- Waiter, There's A Conspiracy In My Soup-zine
- V/A-El Guapo-LP
- V/A-Bloodstains Across The UK-LP
- Pool Dust-#26-zine
- CINNAMON IMPERIALS-I Hope No One Finds Out-EP
- SPAZZ-La Revancha-LP
- TEEN IDLES-Dischord #100-EP
- MAN OR ASTROMAN?-UFO's...-EP
- DESCENDENTS-Still Hungry-CD

SMELLY MUSTAFA

he went somewhere this month

BRUCE ROEHRS

- ANTISEEN-Here To Ruin Your Groove-CD
- CANDY SNATCHERS-Do Me A Favor...-EP
- MAN'S RUIN-Cider Woman-EP
- ONYAS-Live For Rejection-45/THE SLACKERS-box set
- SNOT ROCKETS-Mother Fuckin'...-EP
- BOOTS AND BRACES-Over America-EP
- HARD SKIN-Hard Nuts...-LP
- MICKEY & BIG MOUTHS/PROCESS-split EP
- V/A-Trueforce Official Rules-2x45
- SYSTEMATICS-Clockwork Society-mini-LP

KEN SANDERSON

- FALLOUT-Louder Than Words-10"
- GLYCINE MAX-Violent Mind-LP
- SWEET BELLY FREAKDOWN-EP/LEWD-LP
- HARSH-EP/UNAMBOMBERS-EP
- THEE HEADCOATS-LP/KING SOUND QUARTET-EP
- HALFMAN-As Everything Fell Apart-LP
- SPAZZ-La Revancha-LP/INFEST-LP
- V/A-Cry Now Cry Later Vol 4-2xEP
- DØDSDØMT-Logn-EP/GOUKA/DASTON-split EP
- MAN OR ASTROMAN?-UFO's...-EP

JON VON

he went somewhere this month

TIM YOHANNAN

- THE DROIDS-Moja Kochana-EP
- V/A-Kick Your Mama's Ass-LP/HARD SKIN-LP
- CALAVERA-EP/JUNIOR VARSITY-EP
- THE MUMMIES-Runnin' On Empty Vol 1-LP
- V/A-Killed By Death #77-LP/SUICIDE KING-45
- UNABOMBERS-6 Months Of Hell-EP
- SYSTEMATICS-Clockwork Society-mini-LP
- TEEN IDLES-Dischord #100-EP
- D.D.I.-HC Punk Pavia-10"/TRICKY WOO-The Claw-EP
- NASHVILLE PUSSY-Snake Eyes-EP

REMA YOUNG

- ANTISEEN-Here To Ruin Your Groove-CD
- CRETIN 66-Gonna Do It Tonight-EP
- SUICIDE KING-She's Dead-45
- CANDY SNATCHERS-Do Me A Favor...-EP
- KING SOUND QUARTET-Annihilate This Week-EP
- THE STALLIONS-Hey Baby It's...-LP
- PLEASURE FUCKERS-Sexy French Motherfucker-2x45
- ONYAS-Live For Rejection-45
- NASHVILLE PUSSY-Snake Eyes-EP
- REATARDS-Get Real Stupid-EP

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ZINE COORDINATOR

Tim Yohannan

WARPED RECORDS

ARTIST TITLE	LP	CS	CD
88 FINGERS LOUIE- BEHIND BARS	$8	$8	$11
A.F.I.- ANSWER THAT AND STAY FASHIONABLE	$7	---	$10
A.F.I.- FLY IN THE OINTMENT (7")	$3	---	---
A.F.I./HECKLE- SPLIT (7")	$3	---	---
ALL DAY/STOMACH- SPLIT (7")	$3.5	---	---
THE ATOMIKS- DESTRUCT O BILLY PILE UP (7")	$3	---	---
BIKINI KILL- REJECT ALL AMERICAN	$8	$8	$10
BLEED- HOT ROD RACER (7")	$3	---	---
BLOUNT- TRAUMA	$8	---	$12
BOMBORAS- SWINGING SINGLES	---	---	$9
BORIS THE SPRINKLER/THE DROIDS- SPLIT (7")	$3	---	---
THE BRAIN BATS- CURSE OF THE BRAIN BATS	---	---	$11
BROKEN TOYS- FURY III	---	---	$7
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CHROME DADDY DISCO- SONIC SOUNDS OF C.D.D.	---	---	$11
CHUBBIES- PLAY ME	---	---	$8
CLAWHAMMER- 'SCUSE THE EXCURSION	---	---	$8
CUB- BOX OF HAIR	$7	---	$10
DAS KLOWN- HOLY CRAP	$8	---	$10
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EVERREADY- ALL TIME LOW (7")	$3	---	---
FACTION ZERO- LIBERATION	---	---	$12
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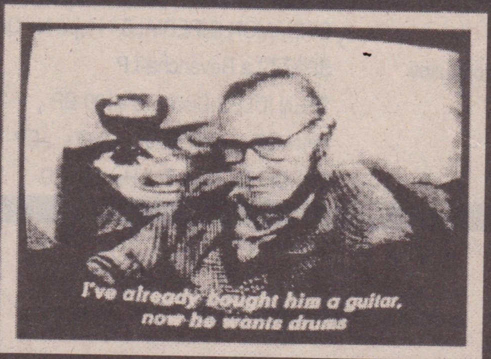

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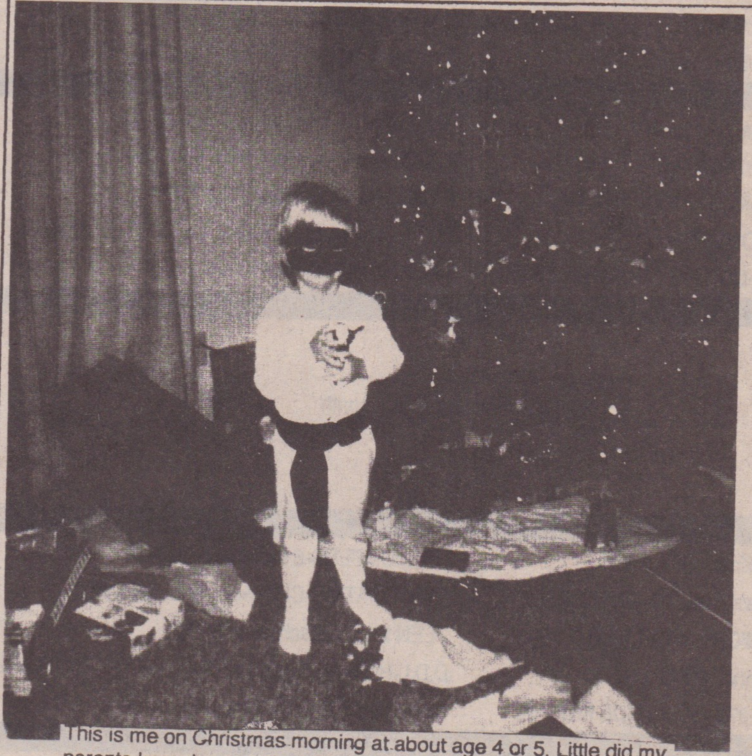

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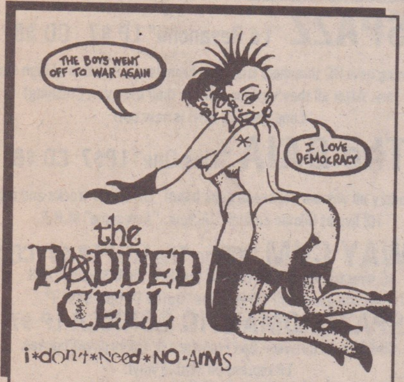

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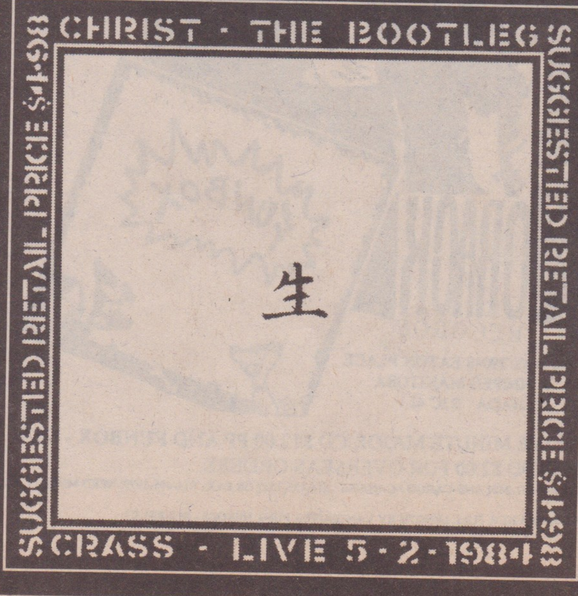

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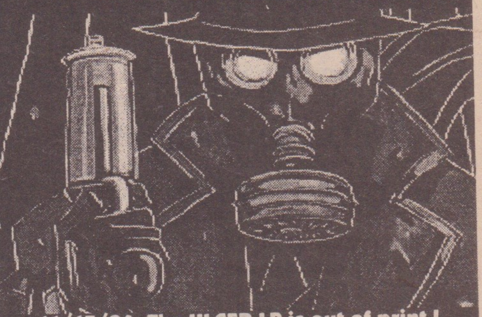

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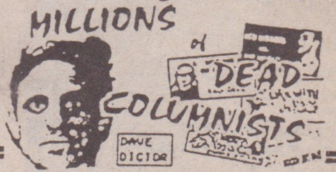

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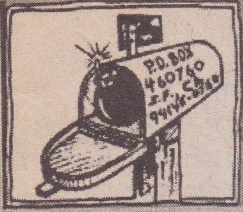


A Dear MRR,

This is in regard to issue #161, the Mykel Board column. Mykel you are totally right. So many of my friends bitch to me about how they wish they could do something but they are scared to. *Fuck it!* Do it and say you're sorry later. I'd rather do something that I wanted to and kick myself in the ass later (if I have to), then spend the rest of my life going... what might have been! The perfect example is my trip to Myrtle Beach this summer. I went with my sister and stayed at a resort and had the best time! I met 7 new guys and girls every night because I wasn't scared to go up to them. What's the point of being scared? You'll probably never see these people again in your life and if you do then the two (or in my case 4) of you can have some fun again another time. Like you said in your column it not only has to do with sex. I am in seminars 3 days a week where you can't afford to sit back and be a pussy in the corner. You have to grow some balls and open your mouth and hope that something comes out other than "duh". I just can't get why some people wait for tomorrow? Life is too short to sit on your ass waiting! Get out there and fill it with as much dumb, stupid, fun, memorable (if you can) shit that you can because before you know it your time is up. SOMF,
Jenna Paramore

B MRR:

In response to Mykel Board's column in issue #161, I will say that I have to disagree that males should take a chance of getting a female by grabbing her ass. From what I can tell if I pulled off a stunt like that I would be number 346 that did something like that in just that month and it would just add to their bullshit. There really isn't anything that most females can do about it physically. I'm sure some even refrain verbally out of intimidation. Now, notice that earlier I said males grabbing females (heterosexually speaking.) If a female grabbed my ass I would be so fucking happy I wouldn't stop smiling for a month (some female in a car whistled at me in the summer and I thank that stranger, whoever she is and wherever she may be to this day). I mean let's face it (I am going to use heterosexual examples because that is what I am and know) if a half-way decent looking female approached me, or most any other average or below average looking male and said "hey, wanna fuck", you bet I would! If that same female went up to a good looking single male and said the same thing, chances are he would do it also. Now, let's turn the tables. Even if a good looking male went up to a mediocre looking female and said "hey, wanna fuck", chances are he wouldn't get shit. You would have to be one hell of a good looking guy to ever have that work. I don't know if it's society, gender roles, just the way males and females are, or all of the above, but from what I have experienced that is the way it is. My plea to females out there is to act like Adrienne! Approach the guy of your choice and say "hey, wanna fuck?" Now, considering it would be the same few studly guys that got propositioned all the time, after you had your fill of good-looking guys you could bust out some charity romps for us - how can I word this? - not so good looking guys. Think how happy he would be. No attachment needed. Just do the poor soul a favor. Life would be so simple! I would never be depressed again! You see, most likely, females hear up front "rude" remarks all the time so it must get old. Males never hear that shit! I pray for the day when a female says to me "I just want to fuck you." Maybe I'm wrong, but I doubt many females pray for that day to happen to them and if they do, they guy would probably have to be super stud material, which I am not. Fuck it! Be a slut! I sure as fuck wish I could be one!
Kenny Leek/ 4519 El Cerrito Dr./ San Diego, CA 92115

P.S. I also don't understand where the line is drawn between an asshole and a jerk. You say if an asshole went up to ten thousand females (heterosexually speaking again... I know, I'm boring, I can't help it) and said "hey, wanna fuck?" he would get laid once and if a jerk did the same thing to only one thousand girls he would get laid. I wanna know if I fit into either category. I don't think I'm an asshole. With those statistics I sure hope not.

C Nick Fitt and readers:

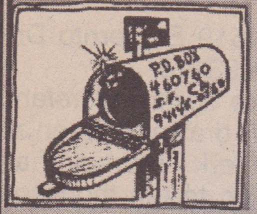
In MRR issue 162 Nick responded to my letter in MRR issue 159, where I criticized his apparent hypocrisy in his ramblings. I quote his answer to me in issue 162: "Jim Martin should be tossing my fucking salad for booking his shitty band, kids... Broken ain't nothing but a bad metal band." Nick, I don't owe you a thing for booking Broken; it was a benefit for a battered women's shelter. Remember? Just another example of your self-important, self-righteous banter. What a lame and childish comeback. I never brought my band up in that letter. I'm always open to criticism, being in a band. You love us, you hate us, I can take it. Apparently Nick can't take criticism. Just like a politician you skirted around the issue of your hypocrisy and lobbed an insult at me. Hiding behind your hypocritic stance.

I dropped Nick a line at his address, but I thought I needed to write an open letter because Nick probably wouldn't give a clear account, and again, like a politician, he can't be trusted.

Thanks to all the people who wrote letters of praise for exposing his self-important dribble. Nick, who are you trying to impress? Have some backbone and explain yourself.

As I said in my note... Love and kisses,
Jim Martin/ P.O. Box 1271/ New Haven, CT 06505

Letters



Dear MRR,

After reading the October '96 issue I feel compelled to write, but about what? Should I rant about the horrors of the new punk explosion and how once great bands are selling out. Or, should I tell people to fuck off because they're condemning good bands just because they're on a slightly larger label.

No, I don't think so.

How about a discussion on how the old school punks treat the younger generation badly, or I could bitch about how the younger crowd doesn't know shit.

Mmm... Maybe not.

Hey, I got it. I'll whine to everyone about how lame the scene is in my town. That'll be sure to get everybody's attention! Right?

No, never mind. I think that one's already been covered.

Hey! Now that I look at it, it looks like just about all these topics have been covered, and covered, and covered some more. Boy, you people out there sure do have one big collective stick up your ass don't you.

So to all of you out there crying about the jocks beating you up in high school or that mommy threw you out for drinking too much beer I sympathize, I've been there. But, stop beating a dead horse, we've already heard it. Now can we move on to other topics please.

Seth/ 15353 Northport/ El Paso, TX 79927

Dear MRR,

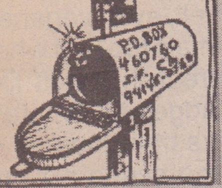
Something about the Divisia interview (issue #161) *incited* me to write to you. I need to qualify my gripe by saying that perhaps it isn't necessary for punks to have cogent, educated political views in order to produce decent music. Why, then, should Divisia sing songs of a political nature, and much less, answer political questions when it seems apparent to me that the answers they gave were completely generalized armchair- philosopher-waxing- anarchistic rhetoric? It was ludicrous that in one breath Alisha could spiel about "breaking the norm" in this "patriarchal society" and in the next breath go into some tirade against affirmative action. Honey, there have been many times in which I was "capable of performing the work at hand" but was not hired because I am a woman. Certainly affirmative action is not the most benign presence governing the US work force - but we are a far cry from functioning under the standard of being hired simply because we're qualified. I absolutely detest people who make supposedly enlightened sound bite assertions without even understanding the politics behind them. How can you fucking glorify *Anna Nicole Smith* for chrissakes? Sorry to break it to you, Alisha, but she has had surgery just like the rest of 'em. Incidentally, the epidemic of eating disorders can be attributed to far more profound causes than the existence of Kate Moss as a cultural icon. When you bear your midriff at shows, Alisha, do you do it because you are a liberated *womyn* or do you do it because fashion agitprop tells you that it's cool or do you do it because you are proud of your body? Do you think that there might be girls in your audience who see you and aspire to be like you? Certainly, there isn't anything wrong with dressing the way you want to; I don't believe that you should conform based on others' responses to what you do/ wear/ say. *Wear all the vinyl you want to.* Don't be surprised when someone like me interprets it as kowtowing to the patriarchal *status quo* when your rationale for your behavior isn't particularly decisive or informed. You may not like it, but you are just as much influenced by societal ideals as the fashion industry's little minions are.

Whatever with your brainwashed ideology - maybe you've just smoked too much pot.

Dana / Savannah, GA

Dear MRR,

"Don't let a band off the hook when they pop off with something stupid. Attack them for the fascist bastards they are." - MRR interviewer suggestions. "Chubby Chris, the vocalist, was an open racist, and there is a bit of conservatism in their lyrics, but I hear no racial slurs in the lyrics. The conservatism is never fully brought out into the light." - Matt Average's review of the Combat 84/Last Resort split LP in MRR #160. What kind of shit is that??? First MRR says not to let bands off the hook for saying something stupid then Matt Average does the exact same thing by giving Combat 84 a good review and saying he can "relate" to some of the lyrics. The lyrics contained no racial slurs? So fucking what? You knew the singer was a fucking racist and you just chose to "overlook" that and concentrate on the better things about the record. What a fucking copout! Why don't you just tell people that if they buy the record/ listen to the band that they are supporting one (or more) racist fuckers? I think it's good that records by White Pride and Ethnic Cleansing were reviewed so people could be informed not to buy the shit but giving openly racist/ homophobic/ sexist bands good reviews is a crock of shit. What about the Anti-Heroes? I know that they are anti-racist, but what about the fact that they are blatantly homophobic ("I hoped you're raped in jail and die of AIDS" or "Fuck the sex and fuck the smut, fuck the guys who take it in the butt")? Is it okay to just "overlook" that and pass it off as being "tongue and cheek"? Apparently it is because I know that bands such as Oppressed Logic and Rat Bastards get good reviews in MRR and also have lyrics about "little girls in my bed" and "fucking bitch give me some head" and other rape-rock styled lyrics. Oh, it's all tongue-in-cheek so I guess it's okay. I'm sure



if a band sends in a record that talks about "killing bitches and faggots" but backs it up with some sturdy fuckin' oi/ punk/ whatever the reviewer can just pass it off and focus on the music itself and it will get a good review. I'm not necessarily ripping on the oi/street punk "revival" thing but I think a lot of these bands that claim to be "apolitical" should be a little more open about their feelings about stuff like homophobia and sexism because it seems to me that they get off the hook a little too easily.
Judd/ Spokane, WA

Nickfit,

G I was really stoked about your article in the June issue of MRR. It mentioned the Woonsocket Youth Crew. Coming from Woonsocket myself, I know there wasn't much hardcore activity when I was there. So, it motivated me to hear that they were getting stuff going in my hometown. I even decided to write to you, and now four months later, you haven't written back.

So, I went back over your articles and found something that has left a bad taste in my month. You said, "All intelligent letters will be answered." Well, I wrote you expressing my motivation and asked for correspondence on cool events in New England. Apparently, that wasn't intelligent enough for you.

Now I begin to see what kind of intelligence level I'm dealing with. As I got through your articles, I noticed that they are full of negativity and whining. Your name should be Nick Throw-A-Fit not just Nickfit. You whine about how punk rock doesn't have enough support, you complain about song content and over-used ideas, and you have lots of negative stuff to say about other scenes. It's like every scene other than yours, outside your group of friends, is worthy of nothing except ridicule.

This all came to a head in the November issue of MRR. You were confronted by a teacher at school about an anti-Nazi symbol. It's rad that you openly oppose Nazis, but you took the snobby little nerd approach when confronted by your principal. You even went so far as to snitch on other kids wearing offensive symbols saying that you "saw two other kids wearing confederate flags on their jackets." You gave your principal the excuse that other people do it so it is o.k. for you to do it. That is known as being a "dry snitch". You brought attention to what others were doing to take the rent off yourself. That is the rat's way out.

I hate racism in all its forms and I am very anti-Nazi. The issue is punk rock and hardcore, or, for you, snob rock or harder-than-you-core. Oh yeah, Mr. Punk Rock, there is more. You went on to say that your parents hired a lawyer to fight your sorry principal, and how cool that was. To me that is the little rich kid way of handling a situation.

It sounds like you don't have the guts to fight on your own. From your article, your parents hired the lawyer to take your principal to court for not looking after your "safety" and "rights". Those are things you have to look after on your own. So now you need authorities to provide protection for you instead of fighting your own battles. This has dork written all over it. You are gonna say that cops are your friends.

The thing to do is organize against those bastards using your own resources. Don't rely on your parents or your principal to make things right. Only you can make things right by taking matters into your own hands. You should stick up for yourself and take responsibility for your own actions. Do what you gotta do, even if it means violence, that is how you gain respect. So don't get punked, be punk rock!

One more thing. You talk about how cool parents are. Parents are just another totalitarian, authoritative unit trying to take away kids' rights. It is very rare for children to have parents who are not religious fanatics or control freaks and are open-minded. Most parents would put us away in boarding schools or military schools and send us to rehabs or juvenile institutions. Not all of us were spoiled rich kids with parents we can turn to.

I don't know what your idea of punk rock is, but I think you should stop talking shit about everyone else and take a look at yourself.

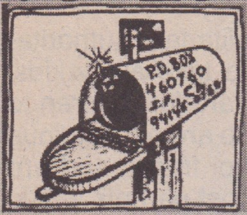
Some hardcore opinions, no offense,
Jay/ Donald Jay Dalessio, 105196/ ASPC - Douglas/ Maricopa Unit/ P.O. Box 5000/ Douglas, AZ 85608

Dear Maximum,

h I've noticed a disturbing trend in the letters section of late. To prove their points, writers are religiously quoting songs. Crass and Dead Kennedys stick out. Their slogans fit songs perfectly, but come out vague in real life. They are ideas condensed to fit two minutes of music and they're being used to defend a position - it's a joke. Don't turn punk into a religion. You can say whatever Jello said in your own words, and probably better. I'm going to die laughing when I see "And lest we forget from the book of 'In God We Trust, Inc.' from the Dead Kennedys, 6:7 - 'Nazi punks fuck off.'" Wake up.
Dave H.

To whom it may concern,

i I recall, some weeks back, reading in the pages of this magazine that at long last, we can all finally breathe a sign of relief, and that this whole hype about "punk" that's been going around the mainstream media has come to an end, and that things can know 'go back to normal, and the punk underground can get back to business as usual. (Because I, unfortunately, do not have the issue in question at hand, I cannot quote the



writers, but I remember this idea coming up more than once in that particular issue, and I'm sure most regular readers will too.) This really made me think, because I wish it were true. The troubles we face are far more complex, and they are far from over.

Although I couldn't be happier to see that the corporate punk "flavor of the month" bands such as Green Day, Offspring, and Rancid have lived out their usefulness to the MTV barons, I feel these bands were only bound to burn themselves out anyhow, just like the Sex Pistols and Clash before them, not having any lasting effect on either the punk scene or the mainstream, but we do have a real problem on our hands, and it remains pervasive.

Ironic as it may seem, some of the biggest trends of today (that don't show any signs of going away) being "alternative", "grunge" and skateboarding, are what are choking the life out of punk. Although most people reading this feel nothing in common with Soundgarden fans or skaters toting their new copy of "I Heard They Suck Live", it must be known that these groups owe their origins, back down the line, to the punk scene, even if the end result makes most punks cringe as much as it does me. With the state of things, however, being what they are today, and the average grunger or skater not being any part of our scene, you may be wondering "what the fuck does that have to do with us then?" This is where everything starts to come together.

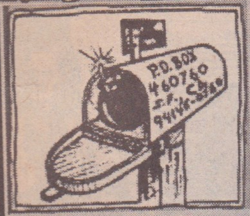
It may be true that bands like Rancid and the lifestyle they claim to represent (emphasis: *claim*) is no longer attractive to the droves of MTV sheep anymore, but as long as the whole "alternative" thing remains attractive, and until jocks start beating up skaters again to keep their numbers in check, any little bastard who's coming from the standpoint of being already affiliated with that type of "scene" can put the gerbils to work on the treadmills in his head and get the idea that by "punking out" he can be somehow more "alternative" or "extreme" than his friends.

The glorification of "the underground" and "rebellion" which are made out to be the basis of all this alternative bullshit is what brings all this onto us, even though alternative's "underground" is a myth and grunge's "rebellion" never meant anything (perhaps by design?). You won't hear the Offspring in the dance clubs anymore, but most people coming into the punk scene now are just trying to be avant-garde. Punk music is no longer a trend in itself, but it remains a trend within a trend.

This is not solely confined to the "pop-punk explosion" either. That form of music may be more accessible, but the problem is not that easily marginalized. It has touched every part of the scene. In our paranoia, we have retreated into little self-contained scenes and have let ourselves forget what it's all about. Many of the friends that I have grown up in the scene with and have stuck with it through thick and thin, who, like myself, are very much into truly good pop punk as much as any other style, are in my mind far more accepting, open minded, spontaneous, obnoxious, and generally true to the punk spirit than many others who are a part of the whole p.c. "hardcore", reactionary, indoctrinated, spikes and combat fatigues scene that grungers seem to make an oh so smooth transition into. (They don't know it, but they actually *like* rules.) These people seem to think that you have to have every Conflict album and attend every Food Not Bombs show, even if the bands suck, to be a punk. (And god forbid you should eat meat, because that hurts animals, but never mind the hordes of people who have to die to allow you to have drugs to shoot into your arm.) Don't get me wrong (nobody likes pipe bombs in their mail), I have nothing against Conflict, hardcore, Food Not Bombs, or vegetarians (hell, even vegans; I like cute little animals too) but when people start to treat this stuff like fucking honor badges to separate the "phase" punks from the rest of us, they make the scene nothing more a fucking clique with the same demented codes of conduct and unwritten laws that they (supposedly?) became punks to escape. This scene has become so defensive and fearful of going the way of the hula hoop, that anyone that might find that punk really means something to them has to "prove themselves" to the old guys (and in many cases, guys who've only been in it a year or so themselves) to get some fucking respect. I remember the days before baggy jeans, thousands of tiny wheels hitting the concrete all around you, and Kurt Cobain t-shirts, when being a punk wasn't attractive to anyone who ever fit in anywhere, and just wanting to be one was proof enough that you were for real.

Those days are gone though, and reminiscing about those "good old days" (like I just caught myself doing) is what makes this so much worse. Am I the only one who has noticed that this has put the scene at a standstill? I'm sure I'm not. The music, that music that defines punk more than politics and spikes and leather ever did or ever will, is stagnating. I *know* you've noticed. Kurt Cobain said something in his suicide note about how he hadn't felt any real thrill from playing or listening to music in a long time. "No shit," you say. "Grunge sucks." True, but what does it say about our scene if we feel the same way? I can honestly say that in the past four or five years the number of bands coming out that truly kick my ass has gotten lower all the time. I remember how it used to feel to buy records or see bands and not be able to wipe the shit-eating grin off of my face as the music piled into me like a wild boar with PMS. I fucking miss that. I want punk to be like that again.

The only way for us to get that kind of excitement out of punk again



is to stop trying to live in the past, like we seem to be trying to do with all the re-issues of old material, reunions of bands, and segregating ourslelves into our own little scenes based on which of punks' places of origin and long-gone eras we liked best.

As punks we need to get our heads out of our asses and remind ourselves what it's all about; we need to bring our scene together and exchange thoughts and feelings and ideas again. We shouldn't ever forget the past, but we can't dwell in it. We've got to take what we've learned, and, together, push it to the next level.

'77 style, oi!, skaterock, hardcore, se hc, pop punk, not to mention many other great scenes (even punks' "new face" is getting old. I'm sure you noticed anyway) all had their time and place, which are gone. But this cat has 9 lives and I hope it's still got one left, because punk has been too much a part of my life to die on me now.

This isn't fucking disco! It means too much to us to be left as a footnote in the book of rocknroll... This is punk fucking rock and it can be anything we want it to be so why not make it ours again. We need to claim it for today and not leave it in the hands of the people we used to be. Who gives a fuck about the MTV kids? Who gives a fuck about trendies? Let's do it our fucking way and move forward again. Fuck 'em if they don't like it, and fuck 'em just the same if they do. Leave the flag waving to the fucking fascists. It's more fun to break shit.

Pat Bruised

Dear MRR,

You know what? You guys are so full of *crap* about everything, that you stink. Notice I used the word *crap* instead of the real thing, I have more manners than some of the scum who write to this pathetic magazine. When people constantly use four letter words, it just shows how stupid they are.

I'm so sick and tired of MRR pointing fingers and laying down the "rules" of the punk world. Well let me tell you something buddy.

There are *no rules* to what a band wants to do. And further more they *are not sellouts* if they sign to a better label. Oh God no!! Don't do that, you won't be supporting the "scene" anymore. Oh well!! Oh yeah guys, let's just stay on a small label forever, and starve, and not make any money.

Well, the times have changed, and so has punk. You may not like it, but there's not a thing you can do about it. It's all about $ money. Everything is about money. Tell me that MRR isn't making any money. It's only the most popular zine in the United States. It's even read in other countries for Christ's sake. So, maybe you guys are *sellouts.*

You should start judging yourself before you start judging everybody else. I think it's *sad* the way you guys think. You're living in a dream world, and you need to face reality. I know it may be difficult for you, but try it.

Think of baseball. It's the same as punk. Baseball is no longer a sport anymore just like punk is no longer a "scene". Oh, I forgot. All the California teams *suck* anyway, including the "sellout" Dodgers who "sold out" their "scene". I have a good question. Is there anything you *do* like besides punk and it's "scene"?

Do you have families? Do you like sports, fast cars, anything? Sure, punk is great, but it don't make the world go around. The only cool person on the entire MRR staff is (I'm not sure if he's still part of the staff, he's too cool to be part of MRR anyway) Lawrence Livermore.

Not only is he a great guitarist, he's also a wonderful songwriter. The Potatomen are one of the best bands out right now along with NoFX. The Potatomen aren't really punk, but I've never heard you crack on them. I do not understand MRR at all. You're just like Ben Weasel. He thinks his *shit* don't stink. Ooops! I said it. I guess I'm on your level now.

Well, I guess by now you probably hate me. I seriously hope so, cause if you do, I feel like I've accomplished something.

On a final note I'd like to say: Go NoFX, Go Epitaph, and Lookout Records *rules!!* Thanks for your time and God have mercy on your souls. Love,

John/ 169 Pine Shadow Dr./ Goose Creek, SC 29445

MRR,

Ever since I started reading MRR, a while back it has motivated me completely. I used to be one of the I-don't-give-a-shit kids who just wants everybody to serve them. But reading all the successful stories (especially from kids) has inspired me to become more active. While my actions aren't anything big, yet, little things like calling the "Speak Out" of the local newspaper in regards to shit they were saying about local kids, are making me feel like I am trying to make a difference and make some sort of peace between the assholes of my town and us bored teenagers.

By reading, I am realizing more and more nothing's going to happen without action and the fucking government is just going to continue to dictate our lives, not giving a fuck about what we really want. I just graduated from high school so I'm in that stuck position - like what the fuck do I do now. I can't work at the mall for the rest of my life - so I gotta make a difference, in some way. If you know of anything I can get involved with to help out the scene or maybe stand up against the morons, *please* let me know because it's hard enough to find something to do, let alone have it make a difference. Thank you very much.

Kristin Dolloff/ PO Box 3756/ Plymouth, MA 02361

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CHRISTDRIVER *EVERYTHING BURNS* CD	VIII
COUNTERBLAST *BALANCE OF PAIN* LP/CD	VIII
FLEAS AND LICE *GLOBAL DESTRUCTION* 12"	VII
ASSRASH/FLEAS AND LICE 7"	III
HIATUS S/T 12"	VII
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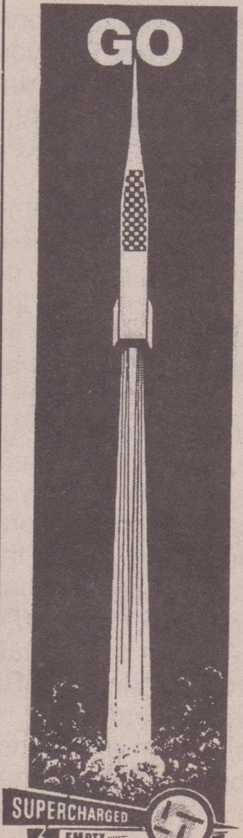

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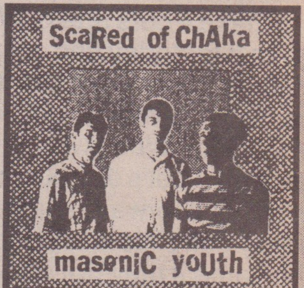

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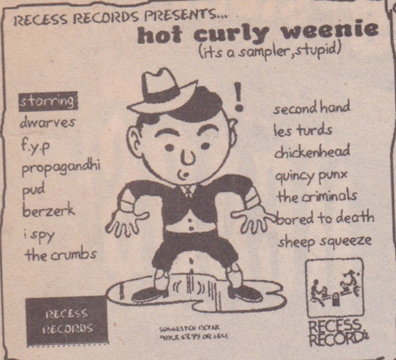

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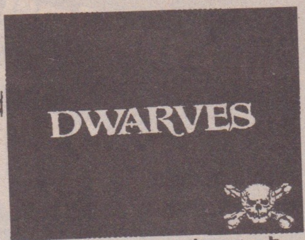

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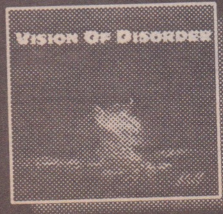

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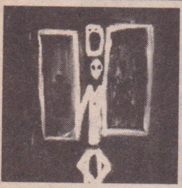

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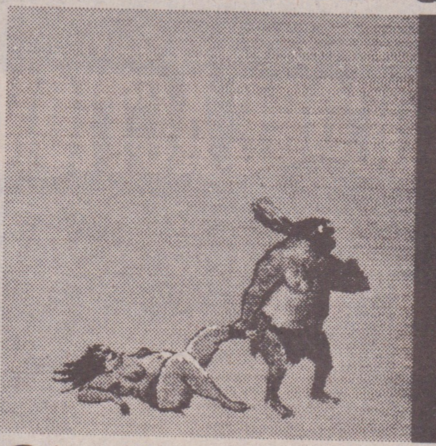

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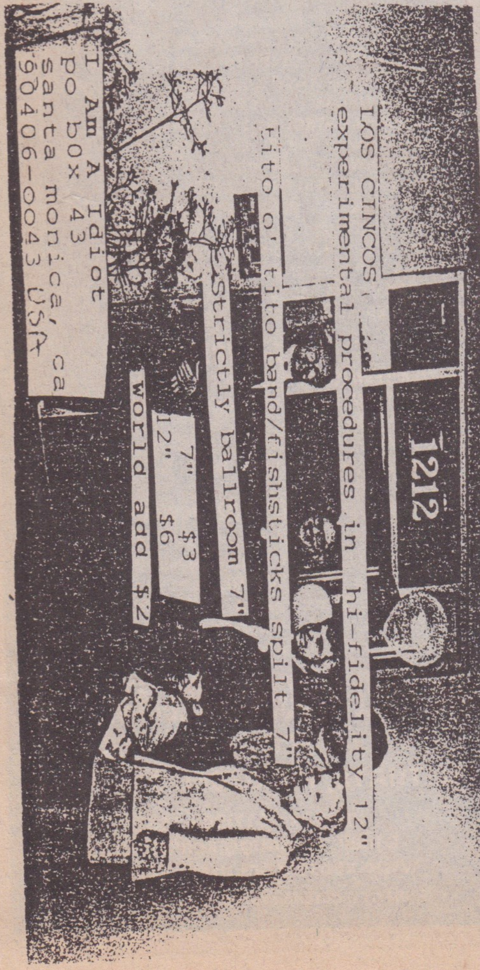

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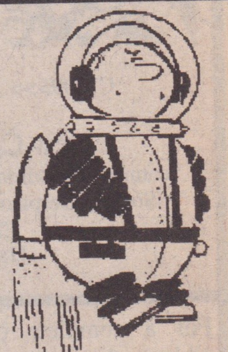

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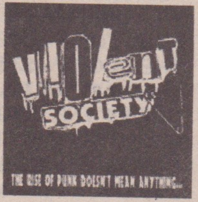

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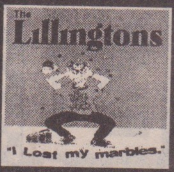

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"FUCK THE RAMONES! THEY ARE OUR BOSSES!"

— unidentified raving Kraut, Duisburg, Germany

It's true! I did! I have! I bought a computer. A Macintosh Performa 6320. The Family Macintosh! Wow, does it suck! They oughtta call it a Does-Not-Computer! A DumbPuter! A HouseOfIll-RePuter! I bought a computer because i thought it would help me get more organized, like, i dunno, i thought maybe i could buy some rad software that would help me clean my room or something, or maybe create some kind of exciting spreadsheet that told Paul #1 when to throw out his milk before it starts turning back into a cow as is generally the case, but, thus far, all that this GeekMaker has done for me is be a $1600 deck of cards. It, like, came with a Solitaire program. That's bad. Very bad. I'm a total fucking solitaire freak (this obviously manifests itself in my sex life). I thought i kicked when i lost the two of diamonds in my all-time favorite deck of cards (my Chinese Opera face-painting deck i got from Archie McPhee about five or six years ago) (yeah, don't worry, i got plenty o' naked lady playing cards from the Far East, too, but it's hard to shuffle 'em when they're all stuck together) but now i'm back on the shit with a vengeance. Computers bad. Computers bad. I'm trying to desperately wring some value out of this situation by typing this column at home. I'm using this program that came with the computer called ClarisWorks. It stinks so bad they oughtta call it GaryWorks. I like Quark. Quark is good. I liked Judy and Audrey Landers when they were on that ABC sitcom called *Quark* where Richard Benjamin was the captain of an interstellar garbage scow, too, but let's not get into more Tit Chat right off the bat on this new machine, hey? (oh, i didn't mean to say Richard Benjamin's ship should be hauling garbage; i meant to say it should be hauled away *as* garbage! Fight me, Earthman!) Oh, but you ain't heard the worst of it (though the wurst is yet to come) — Saturday night *i tried to get on the Internet*. And *failed*. That's like the song "Suicidal Failure" by Suicidal Tendencies *squared* (DISCLAIMER: I HAVE NEVER OWNED ANY RECORDS BY SUICIDAL TENDENCIES). I figured, you know, what the fuck, i got 15 free hours of AOL merriment free with my $1.6K deck of playing cards (it's a damn good thing there wasn't a 10-year contract with Sony or a gift certificate for free nipple piercings bundled with my computer, or i'd REALLY be in sad shape), i might as well sit home on a Saturday night and use it to fuckin' cruise the net for 12-year-old boys or whatever the fuck it is one does on there, but NO! My MODEM's fucked up! They won't LET me be on the Internet! Good God! That's like grabbing your ankles in the Leavenworth shower and leaving without a date! And *just* when i thought things couldn't get any worse, a hot 16-year-old Korean skinhead chick called me up outta the blue and asked me to go bowling with her (uh oh — i sense a Camper Van Beethoven reference attempting to roam unchecked) — which is, of course, much, *much* better than cruising for 12-year-old boys on the Internet, and, therefore, proves positively that things *could not get* any worse than sitting home on a Saturday night, attempting to get on the Internet, and failing — because if things *could have* gotten worse, they *would* have, but they didn't. *Which means that i have survived the ultimate nadir of human existence* (interesting trivia fact: the Buzzcocks used the word "nadir" on their "A Different Kind Of Tension" album, and also mentioned Ralph Nader on "Another Music In A Different Kitchen")!!! ClarisWorks, Gary Works, i been to EVERY godforsaken hell-pit within the purview of human consciousness!!! *I been fired in the crucible of infernal Hades!!!* (i know what you're thinking: *Rev, did you score?* Why, yes. I got a 137. Thanks for asking) Anyway, i know you don't care about my computer. I know that you barely even care about my bowling life (the fact that, had i successfully accessed the internet, the call from the hot bowling chick would have not gotten through has not been lost on me. I figure it is God dangling a carrot in front of my nose to keep me pure [in an internet sense of the word, of course] *Jesus says the Elysian Fields are fulla babes, and, if i keep my nose clea, by golly, I'LL BOWL WITH 'EM ALL!!!*). I'm just killing time 'cause the only other thing i got to write about this month is my band's exciting 48 hour European tour, which consisted of one dat in Duisburg, Germany (which ruled), and, for some reason, i find myself kinda reluctant to subject MRR's long-sufferin' readership to more tales of international mirth and woe, on accounta whenever i read about other columnists' trips abroad (hee hee! i said "abroad" in MRR!), I always feel like i've been tied down and forced to look at vacation slides against my will (although, if you don't like bowling, getting tied down and being forced to look at vacation slides cetaintly beats going to a movie) (actually, i suppose i *could* take a little time out of my busy bowling schedule to respond to the latest installment of the *Coffee, Tea or Mimi* soap opera, but my mother says i'm not allowed to write her anymore because she's Japanese. I'd give her my phone number, but i heard it's improper for a girl to call a boy, so i guess this is The End. It's a shame, too — all the guys down at the plant were really diggin' her new yuk-a-minute "Gonzo Journalism" writing style. Great stuff, Sybil!) Anyway, i suppose i would be remiss in my duties as a man of science if i were to shirk sharing my findings with y'all *vis a vis* the European Economic Community's participation or non-participation in the Breast Belt phenomenon; fact o' the matter is that we're pretty damn sure Germany is NOT, repeat, NOT a member of the Breast Belt club (for those who came in late, the Breast Belt is the area of the United States where the average bra size suddenly takes a quantum leap outward. It begins in Iowa and continues thru Missouri, Kansas, Colorado, Nebraska, Utah and Korea). Further, if you're goin' to Germany, let me clue ya in on a little something: *don't bother learning German.* Learning foreign languages is hard, and Americans aren't good at it. The rockin' Deutschlanders will be able to understand your English way better than your doltish attempts at German (unlessyou'reanidiotlikemewhocantfuckingslowdown), so fuck it. You can get by with four words: *nein* ("no"), *ja* ("ya"), *bitte* (please) and *danke* ("peach cobbler"). *No American in Europe should know any language but English. DO NOT, UNDER ANY CIRCUMSTANCES, ATTEMPT TO FUCK THINGS UP BY LEARNING A FOREIGN LANGUAGE YOURSELF.* It is RUDE (although i kinda wish i woulda kept that article another columnist wrote a while back that related how to say "pork me" in like seven different languages). Speaking foreign languages is to Europeans what playing hockey is to Canadians: it's the one thing that they can do that Americans can't. *Don't put them out of a job by learning to do this yourself!* You wouldn't want some German coming over here and building thermonuclear warheads, wouldja? Fuck learning their language, the one thing about Germany you DO need to know is the CANDY BAR CONVERSION FAC-

TOR. Do NOT leave the US of A before studying the following chart at length!

German to American Candy Bar Conversion Table

German Milky Way = American 3 Musketeers

German Mars Bar = American Milky Way

German Nestle Nuts = American Mars Bar, sorta

...fuckin'-A, man, you're gonna be lost like a nude vegetarian at a barbecue if you don't know the Candy Bar Conversion Table. *Learn it! Know it! Live it! Eat it! Don't embarrass your country by showing up on foreign soil ignorant of the candy situation!* (speaking of the candy situation, there are NO fucking SweeTarts in all of Germany [which makes the Sonic Dolls' song "Gimme Gimme SweeTarts" not simply the citric-acid-crazed war-whoop of a partisan candy aficionado, but a legitimate, depths-of-the-soul, i-am-a-tortured-wretch cry for mercy and an end to suffering {Eric J. President of the S. Dolls informed me that he made the mistake of, upon local request, singing the aforementioned song as "Gimme Gimme Necco Wafers" while in Boston. He realized the error of his ways when, after the set, he actually had occasion to TRY Necco Wafers. Sorry, German person! You've obviously left *your* home country without consulting the all-important *American* Candy Conversion Tables, and have missed the entry that reads **Necco Wafers = Stark Wafers = SHIT**! If Eric would have only taken the time to bone up on American candy before he came tromping onto our shores like a sugar-crazed small dancing bear, he would have been well aware of the fact that the only value Necco & Stark wafers have is to keep Catholic kids out of trouble playing "priest" with them due to their curious resemblance to communion wafers, which also taste like shit, but in a different way ((they now have invented triangular Eucharists that look kinda like Doritos. What they can't do with the body of Christ these days!))}]. Also, their candy called "Smarties" is not the same as American Smarties, which are the same thing as Fizzers, but different from Fizz [Fiz?], which are like Zotz. American Smarties are pretty dumb. They oughtta call 'em "Dummies." Actually, that new Dummies album didn't do much for me — maybe they should change their name to the Smarties instead, and leave the "Dummies" name for candy unclaimed, so as not to mess shit up for Dum-Dums, those free suckers you're supposed to get at the bank but they never give ya unless you're with a three-year old kid or something [and *then* they only give ya *one*. That's pretty rude. The kid's just gonna sit and cry for the next 45 minutes, they oughtta give him a sucker, too]. German Smarties are kinda like M&M's, but with pastel colored shells and in a cardboard tube. M&M's, of course, are a vital reminder of the dividends reaped by the American military presence in Europe, having been invented for American GIs in World War II who loved chocolate but hated the chocolate mess that got on their rifle stocks during long, hard days of eating chocolate and shooting Germans. But i digest) (further, is it just me, or has anybody else noticed that the current trend in German porno is towards excessive dilation? I mean, Mary-Mother-O-God, it's all fist-fuck *this*, champagne-bottle-stuck-up-the-butt-wide-end-first *that* — a fella gets to feelin' mighty insufficient around all this canister-cravin' Kraut cooze-ola, ya know? And don't think that stuff's not gonna make its way back to the states eventually — you're gonna eventually hafta know how to DO some of that freaky shit! Used ta be if you knew which parts of the pussy to lick, you were doin' all right — nowadays you gotta know how to *fist-fuck*, and you gotta know how to suck *toes*, and all this other jive...man, i barely remember half the shit i used to know how to do in the 80's, let alone learn this wacky new crap!) Another thing you need to know about Germany is that those dudes in Passport Control are NOT happy to see you. I've never seen people in sweaters be that goddamned hostile in my life. They would like yank your passport into their little plexiglass cubicle and angrily flip through it like their heads were gonna explode from the sheer RAGE of it all, then stamp it like they were smashing your feelthy imperialized peeg dog American M&M eating schweinhund head with a clawhammer and slam it back under the glass for you. Everybody else in the country was really nice, though; i guess all the fearsome Aryan types get put at Passport Control to make a mean first impression for security reasons. I kinda had the urge to just jump up and start howling and drooling and banging on the plexiglass and yelling *AY-DEL-VEIIIIISS!!! AY-DEL-VEIIIIISS!!! EV-REE MORNING YOU GREEEET MEEEE!!! AY-DEL-VEIIIIISS!!! AY-DEL-VEIIIIISS!!! YOUUUU—LOOK HAPPY TO SEEEEE—MEEE!"* like a crack-blasted Herr Von Trapp from *The Sound Of Music* with like my mouth against the glass and my cheeks puffing out while i sing so the guy inside can see all my teeth just to see what he'd do; i stifled it on accounta the chance that maybe not quite every mean German works at Passport Control, and there may still be a few dudes in jackboots lurking in the shadows waiting for fresh American geek-jaw to bash in with a rifle butt given half a reason. Anyway, we get in the country and acquaint ourselves with the German toilets. German toilets have the hole part in the front of the bowl, not towards the back. *They also have virtually no water in them.* So...you kinda do what needs to be done, stand up, and look down at this mass of yuck that's just sitting on dry porcelain. Then you flush, and this massively pressurized burst of water comes raging out of the back, blasting the yuck down the hole in the front (hopefully). The way the water hits the yuck just perfectly and blasts it down the hole without atomizing it and splattering it all over the bathroom (not to mention the consumer) is a testimonial to the meticulousness of German engineering; all the same, for the second and subsequent flushes, i put the lid down before unleashing the septic hydro-whammy. I also found the corrugated German bathroom tissue added lots of wonderful extra traction, but some of my more dainty bandmates didn't care much for it. We then went to the grocery store (which is my favorite part of going to any foreign land which is not in Asia) (as Jonathan Richman said: *"woke up in a shopping center, in an unknown state/different kind of architecture, attitude and trait"*), ate our first long-anticipated plate o' schnitzel (which was kinda like chicken-fried pork steak or something? We all thought it was gonna be more gnarly and greasy and stuff, but i guess the Germans gotta be mindful of what will later be deposited into their toilets) (as Jonathan Richman said: *"I eat with gusto, damn! You bet!"*) courtesy of our wondrous host and promoter, Ralf "The Wizard Of Wall Street" Real Shock of the Sonic Dolls (interesting trivia fact #2: i didn't think German bratwurst was any better than the stuff we have in Wisconsin) then boogied off to the gig (as Jonathan Richman said: *"Grunion Run!"*), which was at this swell place by a park called the Parkhaus, which is German for "zebra mussel." We have custom-made setlists for the evening's festivities (which also include the Sonic Dolls and the legendary Richies [who set the standard for Ramones-cloning way back in 1990, when it wasn't profitable {in point of fact, their song "Handgrenade" is far superior to anything that's been produced by Head or the Riverdales or anyone else of that ilk}, and, now that it *is* profitable, don't really sound like that any more] which have the Vs and Ws switched around in honor of our hosts' strange speech impediments. I packed two shirts for our European tour: my fluorescent-orange-on-black-BUZZCOCKS t, and my HEAD/ANGRY SAMOANS white jer-

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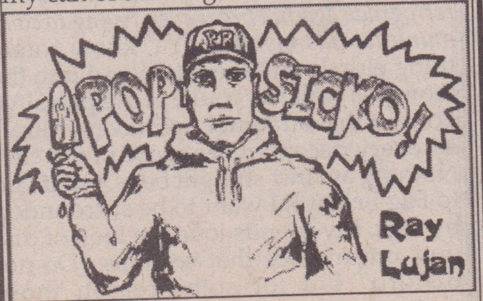
sey w/navy blue sleeves custom-made by Metal Mike, Rock Tailor. Since the Head design on the front (US flag one) is identical to the Head shirt Mr. Weasel wore virtually every day of the Riverdales/Boris/MTX tour (he assured us that by deigning to don their garment on stage, he was causing virtually *thousands* of Head records to be sold worldwide), i figure he probably wore it every day in Europe too — so, lest i be accused of adding new depth to the term "Ugly American" (not to mention causing virtually *hundreds* of Head records to be traded in at used record stores worldwide), i wear the Buzzcocks shirt at the gig (but not on stage, as that would be wrong) until this guy named Mitch who must be Tesco Vee's long lost Teutonic twin brother shows up in a Head t-shirt. I grab my Head shirt out of my duffel bag to show him that i'm one of the brotherhood, and almost immediately some young fraulein asks if she can buy it. I realize that i have erred in my wardrobe choice, and change from my Buzzcocks shirt into my Head jersey (i only owned one such jersey back in The Day [70's] — i found i really, really, *really* hated where the ends of the sleeves would touch my inner arms. But i found a good way to roll up the sleeves now, so i guess i'm cool again) (the next night, at a Cheeks gig in Mülheim , a girl would ask to purchase my Buzzcocks t-shirt off me. *I am proud to be a fashion conscious American!!!* [i had a Pop Epiphany of sorts watching The Cheeks totally rock that smoke-filled basement club 4100 miles from home, to wit: *The essence of all great power-pop is TONIGHTNESS.* Punk is always *RIGHT NOW! RIGHT NOW! NOW! NOW! NOW!* Pop, by contrast, is *TONIGHT*. Well, whatever, i was tired. The Cheeks have a 7" on Radio Blast that's worth picking up; i also heard they have a split with the McCrackins. Hey, nobody's perfect]). The gig is virtually indistinguishable from an American punk show, except that a girl asks me if i know Joey Ramone (*"no, we just share much of the same physical beauty"* [my stupid jokes don't go over much worse in Duisburg than on a bad night in the states, and my line about becoming their next president and changing my name to "Antler Helmut Kohl" actually almost works]). The Germans are, apparently, devout masochists — they keep yelling for more even after we end our 8-song encore with "Yeah Yeah," which is, or so we thought, the universal song of Yeah-I-Guess-It-IS-Time-To-Go-Homeness (actually, my great-grandmother came from Germany. She lived to be 95, and attributed her longevity to drinking one bottle of beer a day. By this same token, many in the crowd that night should live to be a million, and this probably explains why they still wanted to hear more after "Yeah Yeah"). We were too chicken to bring the regular versions of our Ramones "End Of The Century" tribute album for fear that our *"let's-pose-in-front-of-a-Nazi-flag-because-legend-has-it-that-the-Ramones-always-wanted-to-dress-up-as-Nazi-soldiers-on-an-album-cover-but-their-record-company-wouldn't-let-em-so-by-redoing-their-most-commercial-record-which-was-the-first-album-they-didn't-wear-leather-jackets-on-the-cover-and-adding-the-AWOL-jackets-and-Nazi-paraphernalia-we-will-be-making-a-big-statement-of-some-kind"* cover shot might lose a little in the translation while we were busy picking our teeth out of some German dude's knuckles, so we only brought (non-swastikated) tour editions (oh yeah, while i'm up: My response to the question of *"who would WANT to cover an entire Ramones album?"* is "i dunno, who *wouldn't?*" Further, if you're looking for reasons WHY we covered an entire Ramones album, there are many. I'll give you *one*, a justification equally comprehensible to both the hottest of shots and the dippest of shits: *we will make over three thousand dollars PROFIT from sales of this album, on essentially no capital investment whatsoever.* Bye!) (all right, all right, here's two more reasons: a. covering an entire Ramones album is fun; b. my band is real insecure and thought following in the footsteps of Screeching Weasel, the Vindictives and the Queers would make us cool. Take your pick!). Much to our shock, people were selling the nazi flag version out of their distro boxes at the show. The kids were like *"we like that one better! It's funnier!"* I told them that, yeah, it IS funnier — but in America, you're not allowed to have a sense of humor. Our passport control guys are nicer, though. Pass the M&M's.

P.S. The guys in the Düsseldorf airport who check your luggage to see if you're bringing a bomb on the plane got a kick out of the Antler Helmet, although they actually seemed more perplexed by my can of shaving cream.



Ok I guess it's time for another pop column or maybe it was time last month or the one before. Last track myself as I look over my last column to see what the hell I've already covered. I'm feeling better now that I've finally realized that rock and roll (and pop punk for that matter) are dead! I mean look at the charts. Rock releases make it to the top for a brief period and then it's back to schlock, rap, or some combination of the dreadfull movie soundtrack. We are finally achieving the ever important "uncool" status again. Maybe a hard rock revival really is a comin'. Just leave the spandex and the T and A vids buried. Seems like many a band have achieved the bargain bin Weezer clone status. Right on. Every label's Green Day is every label's tax write off. Cool. Not to prey on other's misfortune, but the real world rock industry bull finally became a reality. I guess this is a continuation of my last rant. Except instead of being bored or burnt, I'm actually feeling kinda excitable again. I've been to a few sparsely attended shows here and there that we're quite a blast. Probably more of a blast to me than the bands trying to work their way back home, but a little selfishness is a healthy thing I suppose. Maybe the return of only summer vacation touring is on the way back too.

To make things a little more manageable from a sanity standpoint (once again the selfish thing), I'm gonna whip thru some 45's this column. I'll probably cover just LP's, CD's, and reissues next time. Actually I could go on forever about reissues these days but I'm trying to maintain the facade of youth. Once you get me going on the good old days there's no mercy, surrender, or bowl of cherries.

First up is the new MARY LOU LORD "Martian Saints" EP on Kill Rock Stars (120 NE State #418, Olympia, WA 98501). Certainly not the most prolific artist these days but certainly a quality one. Two songs with band and one acoustic number. Indie stuff fueled by a breathy angelic voice. Always a popsicko column fave, I was happy to find this in the "not even fucking punk enough" reject box. The BLUE BUZZ "I Wanted Wings" 45 on December Records (21-06 21st Rd., Apt 1A, Astoria, NY 11105) is good modish jangly stuff with a Bangles/Grover sound. Gal vocals of course. A good pure pop release. The GRUMPIES "Like Any Other Day" EP on Shredder (Grumpies, PO Box 1892, m.s.u., MS 39762) is a killer amateur amateur amateur pop punk EP with the oh-so important spirit. When the gal background vocals kick in with the youthful exuberance (and tone too) of a ten year old, a smile of joy is guaranteed for all. They'll also play your house as well as feed you cornbread if you visit their home state. Anarchy lives! The LILL-

INGTONS "I Lost My Marbles" EP on Clearview (2157 Pueblo, Garland, TX 75040) has a cool Bats meets Smoking Popes feel. Four decent tunes with crooner punk vocals and Joe Queer production. A nice change for the pop punk genre.

Although I'm toeing the Roehrs drunk punk line with these next three reviews, I gotta do what I gotta do. The RECLUSIVES "Outta My Face" on Turkey Baster Records (PO Box 142196, Austin, TX 78714) is good snotty punk rock US style. Not Oi just plain retro. Dammit, a just plain good punk rock single. Basic but listenable as well as memorable. Would have passed the test in the good ol' days. One of my live faves THE STITCHES have a new 45 "Two New Cuts" on Vinyl Dog Records (PO Box 435, Marguerite Pkwy. Mission Viejo, CA 92691). One of punk rock's best bands with a more raw Vibrators sound. A band destined to explode in it's own recklessness but certainly a classic combo while they continue to exist. Stiv would be proud. Last up in my mini-retro section is the JAKKPOT "3-2-1 Go!" 45 on Junk Records (PO Box 1474, Cypress, CA 90630). with a snotty Motorhead-esque A-side and a snotty punk B-side about punk rock. Three genuinely good punk rock singles here that hold up without a fashion statement.

Well it's been awhile but I guess it's time to rave about the UK's Crackle label again. (Crackle, PO Box HP49, Leeds, LS6 4XL, UK). While my lag time on these may be a bit slow, hence newer releases very soon by some of these bands, I must mention these anyway. The always great SKIMMER have the "All I Know Is Wrong" EP out. Three great pop punk tunes with a Husker Du meets Mega City Four brilliance. A great pop band with some power. Three for three in the singles department for these guys with an impossible to find split out there somewhere too. CHOPPER has the awesome "Porcelain" EP out. In the same vein as SKIMMER with a more sped up Buzzcocks feel. Their best single yet! The CROCODILE GOD "Boss " EP is a little more Snuff-esque and just as great. A newcomer to Crackle and a fine addition. Frankie Stubbs production too. I wish these bands could get a little better distribution and a little more exposure here but Crackle seems to put out only a handful of records a year, all great quality, without the pseudo name acts a la Damaged Goods. No Headcoats and damn proud of it I hope. Mutant Pop mail order is your best bet and let's get a grass roots level campaign going to get the early releases repressed. Even I have a few holes and I live in record stores. Sad but true.

The BUFORD/SLEEPASAURUS split on Noise Patch Records (PO Box 1646, Redondo Beach, CA 90278) is pretty cool, especially Buford. Never heard of them, but they have a great Doughboys meets Sicko sound. A band I definately want to here more from or perhaps even a little history (prior releases?). Pop Kid Records (16 Raleigh Ln., Wayne, NJ 07470) celebrates the return of the PORCELAIN BOYS with a PORCELAIN BOYS/MARBLE split. Two songs by each with the P. Boys doing their great Descendents/All thing with strong results. An unknown band with some good tunes and some great harmonies. If you see their two older singles around, check'em out. The SORE LOSER "It Only Hurts On The Inside" EP on Dosei Jidai (5719 Viking, Houston,TX 77092) is good Jimmy Eat World/Samiam type stuff. Good pop punk with emo octave riffing that doesn't get overly sensitive. Six tracks on this fine 7 inch. Last up this month is the SHAKE APPEAL "My Danger" on Deep Elm Records (PO Box 1965, New York, NY 10156). This is a great mod-ish pop single with a Figgs meets The Mice sound. These New York bands have this retro pop thing down with these guys, The Brags, and The Figgs doin' it with melody and punch.

Anyways, next time I'll tackle the long players if things go as planned. Ya right. Later.

Count Your Lashes Out Loud

Queenie

Strange things have been happening all around me. Must be the new moon in Scorpio. Doncha' just hate people who use astrology and the planets to explain everything? *"Um, looks like Mercury's in retrograde again. Forget even trying to communicate this month..."* Ya' know something else, I can't seem to blend into the crowd as well as I could in the past. I've noticed that straight boys have infiltrated every decent queer space in the city. Nothing against straight boys, but if I go to Fag Fridays; I want to be surrounded by fags. My friends love the look of disgust on my face that screams "Do not disturb" but for some reason those "bridge and tunnel" boys don't think I really mean it. I try to communicate nonverbally at first, walking away, turning my back, falling asleep. But any poor fool who is oblivious to my many hints gets what he deserves. One thing I notice is if a gay man comes up to me in a club or at a party, it's because he has something to say. Straight men, on the other hand, will walk right up to where I am standing, get in between me and whomever I'm already conversing with, and just stare. As if their mere presence is enough to knock me on my back! Are you fist fucking serious? And the lines straight men come up with! *"Uh, my name is Richard. Can I talk to you?" "Are you having a good time?"* And the charmer of the week, *"I want both you bitches in my bed,"* meaning me and my oh so very lucky friend. None of these warrants a response, but if I feel nice, I'll use my favorite line, *"sorry, don't speak English."* This will throw them off 'til I'm seen talking to everyone else and it finally dawns on them that I was so not interested. Have to admit the line that topped them all was from my wonderful friend Manny who said to my "Can-I talk-to-you" charmer: *"You thought you could to talk to her... in that shirt?"*

I'll be the first to admit that there is a time and place for everything. And that new moon is sure making me do some strange things. All of a sudden, I've been on the prowl like some bitch in heat. But not just any boy will do. I've been searching for the one boy that can meet me head on and take over. oh well... Instead, I started hunting down the one boy I was told to stay away from when I moved to the city. Why, I couldn't tell you; he hasn't scared me yet... Next thing I know, I'm trekking clear across town, apple in one hand and a condom in the other, for one unexpected night of the hottest fucking I've had in years. Let me tell y'all something right now: One size does not fit all; I know cuz I tried and tried. Homeboy took off his Dickies and there was no mistaking that he was a Taurus. *Boy, do you play baseball?!* I wanted to ask for a doggie bag, but all good things come to those who wait, or so they say. I left his house before the sun came up, limped home, covered in fresh bruises and one big ass smile.

But, to make my life even happier, my housemates and I have been interviewing potential roommates all week. Seems as though E has finally spiraled down into the depths of delusions and make-believe. Now I will pretend with the best of them, but some things should not be messed with. Namely: me. I didn't see it coming since I tend to be too wrapped up in my own life. Aren't we all? But a couple of weeks ago, I started to hear the story of my life, except the role of Queenie was now being played by E. Girl starts talking like me, starts going to the

same places I usually go, and finally, starts dressing like me, even down to my fetish wear. I didn't say a word when she threw away the dyke uniform of flannels and Levi's, but when E brought home a latex corset and black knee-high boots, remarkably like the ones in my closet; I knew she had completely flipped out. Mutual friends would call me to say that they hung out with her all night, except she kept insisting that she was me! I finally tried to talk some sense into her, but she became totally rabid and insane, flailing around like a caged animal and nearly hit me across the face! Now ya' know that's war cuz I make my money with my face, not to mention that face slapping is one of my hardest boundaries. So, I had to end it. Last week, I drove my ex-best friend and playmate to the biggest and brightest Institution for Crazy Bitches. The beds were equipped with large heavy straps sure to keep E out of my hair. There, she can enjoy hours of permanent bondage, in a serene environment, and be whomever she so desires without hurting my reputation or my face. Please! Imagine her telling everyone that she's Queenie... in that shirt!

Alrighty now, since it's a whole new year, I thought I'd help those looking for some resolutions: 1. Have sex in a whole new way: try it sober; with someone new; in a different position; in a crowd; hell, for a crowd... 2. Masturbate at least twice a day 3. Support affirmative action programs 4. Get AIDS tested 5. Take up ping-pong 6. Write to me at mrr and tell me all about that dark side you've always wanted to explore. Til next time, don't forget to play hard...

RALL DEAL

Obviously it's my fault, but that doesn't change the fact that I spend an inordinate amount of time in landlord-tenant court. I've led a rent strike, gotten evicted three times, accumulated thousands of dollars in back rent and gotten into countless arguments with psychotic neighbors. Given my problems with living in close quarters, I probably shouldn't live in Manhattan, but other places scare me because of their low population density. Out in the hinterlands of Ohio and Wyoming they allow wannabe jocks and lunatic right-wing types to live outside the closet and express themselves openly-I'd have to be armed to the gills for defend myself against these assholes. I have a leftie cartoonist friend in Oregon who told me he doesn't feel safe without three guns-a car pistol, a double-barreled shotgun for the house and a 9-mm. Barretta in his backpack. I just couldn't live like that. New York is the only place I've ever felt safe, but it has its price.

Five apartments ago I resided at 1661 York Avenue, a nondescript yellow-brick building on the Yupper East Side housing my eleven-by-fifteen foot studio. Apartment 3E turn contained my girlfriend, my records, some rented furniture and yours truly. It was a grim existence typical of renters in a housing crunch; most of our possessions remained packed in boxes piled along the walls up to the ceiling. The only light hit the tiny cube apartment from 10:40 to 10:50 AM when a glint of sun slid between two buildings behind mine and reflected off the shiny windows of the high-rise across the street. All this, and a laundry room, for just $850.

The walls were paper-thin; you could hear every twist and turn of a dropped coin before it came to a stop. I tried to be considerate by only listening to music on my Walkman and walking softly, but it didn't do me any good, for my upstairs neighbor was Deborah, an evil fortysomething bitch from beyond the grave.

I met her the first time when she pounded on my door while I was showering.

"I'm Deborah, your upstairs neighbor," Deborah shouted. "Stop making so much damn noise!"

"I was showering," I said.

"I'm warning you! You better stop that noise!"

"I was just showering..."

"I'm friends with the super," she intoned ominously. "If you don't stay quiet, I'm going to have you evicted. I can have you evicted, no problem. Don't force me to have your ass thrown out!"

I closed the door.

"I'll make your life miserable!" Deborah barked through my paper-thin door.

Subsequent encounters with Deborah didn't vary much from this one. She invariably complained about some non-existent noise-several times, I was sleeping-and threatened me with eviction, a threat every New Yorker takes seriously. If a landlord-tenant dispute becomes impossible to resolve, they send city marshals with shotguns, and things can get very ugly.

The thing that was puzzling was that I never heard from Deborah when I was *actually* acting like an asshole. Sometimes, just to fuck with her, I'd point my speakers straight up at the ceiling, crank up Flipper's "Ha Ha Ha" and let the single keep repeating at two in the morning, but she never said a word. There was no correlation whatsoever between my behavior and Deborah's reaction-much like in society in general.

This shit went on for over a year. It wasn't a one-way thing, either: I didn't have to set an alarm clock to get to my day job, because every morning at 7 she'd start vacuuming furiously, moving furniture all over the place to get to every nook and cranny. She no doubt lived in the most dust-free environment in the United States. It was very admirable, I suppose-I only vacuum behind the furniture when I move out-but she even did this on weekends. Sleeping late simply wasn't possible. It took her a full hour to finish vacuuming her own 165 square-foot box, and I followed every stroke, every bump, every scrape and bump. When she done she celebrated by playing that atrocious '60s song "Charlie Brown" at least two or three times, usually while singing along. Thanks to Deborah, I memorized every tone of the yakkety sax and every line of the lyrics: *"Why is everyone always picking on me/ Charlie Brown."*

My girlfriend wanted to file a complaint with the City, but I kept saying no, we don't want to lower ourselves to her level, we have to be cool, eventually she'll just go away. And I really believed that-I really like to avoid conflict whenever possible, mainly because I'm really slow to anger but once I lose it I'm completely out of control. It's only happened a half-dozen times in my life and then only to people who really deserved it, but each incident was so bad I still don't like to think about it. That's why I try hard to stay even-tempered at all times. The problem with my calm disposition is that it's easily confused for being a pussy.

Then Deborah got our phone number.

The first time she called, I was lying in bed, reading. The music wasn't on.

"You inconsiderate asshole!" Deborah greeted me without waiting for my response. "This is your upstairs neighbor. You'd better stop making that damn noise. I've already spoken to the super about you. You'll be out by the end of the month."

"Look," I reasoned, "the noise you're hearing must be coming from another apartment. I've been sitting here reading, not making a sound, for hours. There is no noise coming from my apartment. I bet the sound is traveling diagonally across the stacks through the walls. You're wasting your time calling me—"

"There! You've just done it again!" she yelled. "What are you doing down there, throwing bowling balls?" Then she hung up.

I was pretty sure Deborah was bluffing about the eviction thing, because the super was always friendly to me and never mentioned a word about noise. Still, I didn't know how to deal with Deborah. After a year of insufficient sleep and constant threats, I was getting edgy and nervous. Could I really be making noise that I didn't know about? What had I done to deserve this vicious cow living above me? Also, as often happens for me, the longer my war with Deborah continued, the less I cared about the consequences of losing my temper. This stands in contrast to the theory of human cooperation, which holds that people in long-term contact with each other learn to get along whereas it's OK to fuck over those you'll never see again. I'm exactly the opposite-the longer I've put up with someone's shit, the worse I get. I really love those "Death Wish" movies for that reason. I empathize with slow-building resentment.

I'd just gotten home from work one afternoon when Deborah started pounding at my door. "How many times do I have to tell you to stop making all that damn noise?" she was screaming. I don't think what happened next would have happened if my girlfriend had been home, but she wasn't, and I felt something in my frontal lobe snap and I flipped.

I went to the kitchen and got a butcher knife. I went down the hall and yanked open the door. I must have had a hell of a look on my face, because Deborah stopped yelling instantly. Then again, there was also the fact that I was brandishing a butcher knife. I grabbed Deborah by the neck and pushed her up against the wall in the hallway, holding the knife above her like I'd seen thugs do in the movies.

"Now you listen to *me*, Deborah," I whispered. "I've been listening to your shit for over a year, and if I ever hear from you again, I'm going to fucking kill you. I swear I'll break down that door of yours and I'll come in there and break your fucking Charlie Brown record and slit your throat. Do you understand what I'm saying?"

She nodded that she did.

I had to be careful-I wanted to come off dangerous, not cheesy.

"Don't ever call me again," I said. "f you do I'll kill you. I don't want to ever see you either-don't use the laundry room, ever. Stay out of the halls, or I'll kill you. Don't ever vacuum again-if I don't see your vacuum cleaner in the trash tomorrow, I'll kill you. And if you ever think of playing that fucking yakkety-sax shit again, I'll come up there and cut you up like a Christmas ham! You got that?"

Looking back on it now, it should have been obvious that I wasn't really going to kill her, but she didn't know that. My bad impersonation of James Woods had convinced her that she'd been fucking with a bonafide lunatic, and that's all that mattered. Amazingly, Deborah moved out two weeks later, but even during those two weeks, I never heard from her again. No vacuuming, no yakkety-sax, no phone calls. We slept late every weekend. It was great. The day she left, I went out to buy some groceries. On the way out, I found a perfectly good vacuum cleaner on top of the trash pile and brought it upstairs. I'd like to think it was hers.

In more pressing matters, my favorite musical thing as of late is *Here Comes the Summer*, a tribute album to the Undertones. It's got 14 covers of such Noo Wave classics (though at the time the 'Tones were hailed as the Irish Ramones) as "Male Model" (by Pansy Division) and "Get Over You" (done by the Queers). Most of the versions are pretty straightforward, but not so much so that you wonder why they bothered. If you can find it, check out *Immortal Rich*, the latest CD by ex-Adverts singer TV Smith. He's one of the most consistently unappreciated political voices in punk, a guy who just doesn't give a shit that no one else gives a shit.

That's it for now.

Send letters, death threats and cash to: Ted Rall, P.O. Box 2092, Times Square Station, New York NY 10108, e-mail: tedrall@pipeline.com.

STRANGE DAZE

C-O-U-N-T-D-O-W-N TO THE MILLENNIUM

John J. Kohut

It's A Strange World After All

In New Hampshire an elementary school teacher contacted the parents of a 10-year-old boy who had drowned to inform them that she was in communication with the boy after his death. According to the woman, the boy communicated that he wanted his mother to take care of his brother nd for his father to keep golfing. The father said that he has never golfed and that he and his wife want the teacher to stay away from them.

To protest the pollution of a nearby lake the entire population of Stigtomta, Sweden, (about 2,000 men, women and children) urinated outdoors for an entire day in June, which was dubbed "Pee Outdoors Day."

Police raided the home of an elderly woman in Toulouse, France, to discover that she was living with 1,000 rats and several cats. She had apparently domesticated the rats to the point at which she could sleep on the floor surrounded by her cats and they would not bother her although police said that the rats were harassing the cats. The woman fed the rodents 33 pounds of grain daily.

Two robbers wound up in intensive care after trying to mug two men outside a club in St. Louis at 2 a.m.. The cries of the victims were heard by a group of their friends and relatives inside the club who came out and beat the would-be thieves. It all happened outside the "Stop The Violence Club."

In September a North Korean submarine ran aground in South Korea. A massive seven-week manhunt for the 26 spies on board who had infiltrated the country ended with a firefight that apparently killed the remaining two spies. According to diaries and photos found on their bodies, the two had successfully eluded 60,000 South Korean soldiers searching for them and managed to photograph key military installations and spend a night playing video games at a crowded ski resort. In the face of growing press criticism over the handling of the entire spy manhunt, the country's defense minister said that negligent military officers would be punished, including the commander whose unit failed to detect the sub after it had run aground. That had been discovered by a taxi driver.

A 24-year-old man in Chicago was sentenced to life in the shooting murder of a 20-year-old man who used to steal his lunch money in second grade.

A Boeing 757 flown by Aeroperu Airlines crashed into the Pacific Ocean in October, killing all 70 people on board. The cause of the crash was determined to be duct tape placed over air pressure, altitude and air speed sensors by workers while they polished the outside of the airliner. They forgot to remove the tape when they were finished.

The Shi'ite Muslim guerrilla group Hezbollah criticized the move "Independence Day" after it opened in Beirut as a propaganda film that champions Jewish superiority and promotes the "unity which Israel seeks between the 'super' Jewish mind and the growing American power to dominate the world under the slogan of defending humanity."

The Wisconsin Daily Pick 3 winning lottery numbers for Halloween, October

31st, were 666.

In Tampa, a martial arts treacher who advertises stress management techniques, was arrested and charged with shooting at his neighbor after the man had complained about his barking dog.

A federal judge in Boston awarded $60,423 in back pay and a promotion to a 46-year-old ATF agent after the agent's supervisor had wrongly promoted an under-30-year-old female agent instead of him because the supervisor said that he personally favored "the Pepsi generation."

A Venice, California, man scuba diving off Dockweiler State Beach in a nighttime search for lobsters, was sucked into a power plant's quarter-mile-long seawater intake pipe and trapped for two hours against a grate-covered catch basin. After banging his weight belt on a valve he was finally discovered and rescued. Firefighters who pulled him out said that he was still holding two lobsters in his hands.

A jury in Leeds, England, acquitted a 12-year police veteran of charges that he stole a calculator worth $2.37 from work. The police officer said that he merely borrowed the calculator to check the books of the police soccer team. The trial was the second in the case since the first ended in a mistrial. The prosecution of both trials and the defendant's 14-month paid suspension cost the taxpayers $158,000.

The Pennsauken (Pa.) police quickly tracked down and arrested the chief suspect in the robbery of a business after they discovered that the thief had used a traffic ticket issued earlier that day to hold the company's door open while he looted the place. He left the ticket, bearing his name and address, stuck in the door for police to find.

Two neighbor took a Maryland State Police cruiser for a joy ride after the officer drivoing it left the keys in the ignition while he stopped at a shopping center. Witnesses said that the two drove with the lights flashing and siren wailing, forcing other drivers to pull over, while they drank Budweiser and threw the bottles on the back seat, where their dog was sitting. The dog was with them for most of the ride, until they stopped by their homes to drop him off. Police finally caught the men when they stopped to buy beer.

A golfer who tripped on his golf spikes and fell face first onto a brick ramp outside a golf course clubhouse was awarded $41,540 despite the fact that he had just consumed 13 drinks. An appeals court said that the club was at fault for leaving gaps in the bricks.

In Pennsylvania, a 34-year-old candidate for a state House seat told a local newspaper, "For the record...I am a virgin who does not smoke, drink, do drugs, commit crime and who has spent a lifetime fighting for the weak and oppressed." He said that he would marry his 22-year-old girlfriend if he won. He did.

A 46-year-old County Councilwoman in Volusia County, Florida, lost her bid for reelecton this year. In September she had appeared on the Maury Povich Show and attested to having been visited in her home 20 years ago by a flying saucer the size of a dinner plate. She explained that the saucer scanned her from head to toe, levitated her and apparently caused her lymphoma to go into remission. She had been given only three months to live. Her opponent refused to use the saucer story against her, saying, "That's between [her] and the voters."

Don't Try This At Home and Don't Blame Me For Mold Up Your Sinuses

According to a report in the British medical journal The Lancet, many unknown fungi growing on the pages and covers of old books are likely to be a source of hallucinogenic spores that could induce hallucinations if you spent enough time around the books. "The source of inspiration for many great literary figures may have been nothing more than a quick sniff of the bouquet of mouldy books," the article said. An American fungi expert countered that it would take concentrated exposure over a long period of time to induce any hallucinatons.

Kohut's latest book, written with Roland Sweet, is Dumb, Dumber, Dumbest, published by Penguin USA and available in bookstores everywhere. Please send all corroborating evidence from your town's newspaper (with the paper's name and the date the article appeared please) to me at: Strange Daze, PO Box 25682, Washington, DC 20007.

TWELVE MONTHS OF DESTRUCTION

SMELLY MUSTAFA

Racist or not? You decide?

I was ready for this, but was the band? Was the town? You decide!

The tour had been real plain, white bread with no butter. just average shows with small attendance. up through the northwest with the Molecules, across the rocky mountains and into the flats of South Dakota. A few van problems with not one personality problem. well except for mine. That was, not much had happened! Lost some clothes, played to some white bullshit indie rock audiences. But nothing really rocked my nads. I knew that Muskegon was coming up. Really I wish I had wrote about this at an earlier date, but having to work and sleep took me away from the keys. The fuel pump was not doing well, but we had five shows in four days and no time to really fix it properly.

We played the first show for Skin Graft in Chicago and it went well, 96 people to watch the Banana kids. My friends were working the bar so they kept me juiced up with orange and grape juice. Seeing that Melt Banana do not drink booze, that is all they want. Milk and juice. The people who ran the Skin Graft show fell short of supplies, well 70% of the clubs have. But being that Melt Banana were the favorite band on this label, I expected more.

All in all, I knew that Muskegon would rock us like no other. I drove the band straight to the biker capital of Michigan. Lost my way in the Heights looking for the old Ice Pick. Upon arrival, Mark gave me the twenty dollars he owed me for the Melvins show four years ago, then 40 dollars for a buy out to eat on. I asked where we could get some Asian food and they all answered the same place. Jake, a real live Nazi, offered to take us. Since I knew him and knew he was a pure racist, of course I said yes, why don't you come eat with us. Well he did, he told me how often can you eat nip food with real live nips? Off we went to get the Ice Pick show of a lifetime.

The town was crawling with cops, police and pigs. Jake has several warrants out for his arrest. But we manage to eat in a half decent restaurant and the band seemed to like the food. I hated mine and so did Sudoh. We fed the Nazi and went back to the club. At the door, Mark was real nervous. Well I would be too if I smoked as much crack as he does. Slowly, the crowd started to gather. The first thing I saw, that I remembered was the graffiti on the bathroom wall (Todd Nugent is God!). I agreed and took my dump.

After this, a few of the racist slurs started to show up, I could hear the chants starting already. Rice grinder, Rice Grinder, Rice Grinder. I read the walls a few more times, then I remembered what it was all about. Black death, Racism works both ways, Nigger Hate and Dead fat lips. I remember what we were here for. I told NOAB booking that I wanted to create a racial tension to see if Melt Banana could survive. Deanna disagreed firmly. But I didn't care. They would be at my mercy. The opening band was a

metal hybrid of punk, doing Butthole Surfers covers (new ones at that) and Black Sabbath war pigs. Songs about loving your guns more than your wife. A real Mentors type of band. Long hair and drunk red necks. Dan Boy was the drummer, the guitarist from Public Menace was the bassist and a new guy Mike on guitar. I knew most of the fuckers here tonight, so little was lost in thought. The opener played for a good hour. At times I thought Melt Banana were going to cry, at other times I thought they would wet their pants with laughter. From the first song of the opener, beer cans were sent flying, like the scene in the Blues Brothers movie. Except there was no chicken wire. Well I could still see that Melt Banana was terrified, but if they could handle this crowd they could handle any fucking crowd. Besides, they had the Mr. Bungle experience behind them now. Well, a few of my friends asked me if they could fuck the girls? I told them after they fucked me they could fuck the girls. That turned them off right away.

The fucking opener played for an hour and ten minutes, this created lots of anticipation with the Melt Banana band. After about 50 beer cans, two fights, three girls wrestling and few thousand racist blurbs. It was time for the Japanese to take the stage. But remember, we have a three hundred dollar guarantee, and Mark had already paid for dinner, bought water for us and wanted us to play. The look on Melt Banana's face was more than I could stand. I had perma grin, from ear to ear. All I knew was that they were about to be tested by the toughest crowd/scene in America! It's not a large scene but it is a healthy fuck you, go die place. Remember GG Allin made his home here for two years.

I told the band they could do what they wanted. Not play, Play, Play long, Play short, whatever it took. Just do it and let's get out of town. Sudoh said let's go home. (he was just joking) but the rest were too shocked to really say anything. I believe Agata was willing to risk it all. But it was wrong of me to put thegirls in danger! Or was it? Time will tell. When I set up, the girls would just look at me and sigh. Then they would laugh. After a few minutes the racists slurs started up again. Go back to Japan you slant eye gooks. Rice grinders go to hell. I don't really think Melt Banana heard them. You know several bands have had their asses kicked in Muskegon, even Detroit skins have had a rough time. The place was full of Bikers with long hair, greasy fuckers with Motley Crew t-shirts, carrying twelve packs of Bush and Pabst Blue Ribbon. Before we could start I asked them if it was okay, did they feel like they could handle it? All of them just nodded yes. Before the first note was struck, beer was thrown, wham, Sudoh was hit with cans. Agata stepped up and the edge of the stage was lit up with noise. Flam, they were off doing their breakneck, speed, noise, driving rock. From the first note the audience went berzerk. Throwing beer cans, saluting and Zieg Hiels. Flying in circles and wrestling with each other. The band stood back, a bit confused and dazed by this all new exciting turmoil that had been thrust into their life. This motherfucker with long hair and a beard came up to Yasuko and started to lick her. He looked like me, a lot. But there was nothing I was going to do. At this point it was sink or swim. After the first break between songs she asked him if he could *please* stop that. Well, fuck no was the answer and he showered the band in beer. I looked him over, from head to toe. He was about 6 foot, had a pint of Jack Daniel's half empty in his back pocket of his 501 Levis, Brown cowboy boots, an 8 inch buck knife strapped to his side and a Harley T-shirt that says 'love it or leave it, it's my country'. The polite buyout was not going to work this time. I could see the frustration in Yasuko's face. It was mounting as time had passed in this set. The music just fueled the beer drinking and the beer drinking fueled the insults and the insults started to fuel the band. Rika was backed up on the drum riser, looking good, but semi worried, I motioned to Sudoh to keep the set flowing, keep that monster moving, he did. Go Go Go.

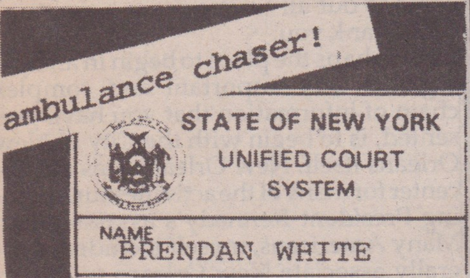
Agata was out front playing his heart out. Swinging his axe like a mad fucking idiot. I saw a new man born right on that stage. Never before have they encountered a hostile crowd that was in front of them with no barrier. The bearded redneck was back and licking Yasuko, I finally stepped out of the shadows and gave her the okay fingers. She then instantly baited that man with seduction. As soon as he was close enough to touch her she nailed him with her boot. The man fell backwards and was never seen again. Now that's how to handle a crowd. The band kept rocking as fast as they could. The audience consumed even more beer. It was so fucking amazing to see the Banana kids grow right then and there. There were punks older than me here. Punks I knew for over 16 years. The kind who like the Mentors *and* the Dead Kennedys. Drunk girls who fall on the floor pulling upon any male that would give them a glance. Half naked and half drunk. Just looking for someone to be with for this night. Beer worship, now this was the most important part of Muskegon, FUCKING love your beer, swilling, spilling, saluting the can of beer. Just wasted drunk, Just fucked up and face down dunk. The shitty P.A. that drove Yasuko crazy, Stacks of feedback is what I like to call them. It would never stop, just BBBUZZZZ the whole night.

Yasuko started to play the feedback game, sort of point and pull at the speakers. Her face was pissed off, a sight I have never saw before. She too has had enough. The owner, booker was a definite crack head. He whipped out his glass pipe at the table, right at the fucking entrance and began to smoke. He even asked me if I wanted some?

Fuck what a night. At times I miss it, and there are times I know why I left. Was it right for me to bring them here? Racist punks verses Indie Polite rockers? Was I in the wrong? Did the band Survive? Well it sure did something to their spirit! After the music had stopped and the band had became a new unit. I grabbed the microphone and said hey you stupid rednecks, They don't know if you love them or hate them? Well at this point the forty five people erupt into a Melt Banana chant. Kicking and stomping around, just like a barnyard dance laced with moonshine. They loved Melt Banana and they weren't going to let them go with out a few more tunes. Two more for the rednecks and then it was all hell. I told the girls to sell T-shirts and the boys were to tear down and load out. Within minutes I had the equipment broke down and ready to be moved. Jake the Nazi helped me get it outside and into the van. The crowd was still there, always asking me questions. Want to party? Want to go fishing? I got whiskey at home, want to get drunk? The girls were still selling t-shirts and records. I grabbed the band and pushed them outside. The audience followed behind. I opened the doors and told them to get in the van. I went back into the club for a dummy check, found the DAT player and hit the door. At the van I could see the kids were still hanging onto Melt Banana. Like the were the fucking Beatles. They wanted their last glimpse and touch of the Melt Banana kids. They; (Muskegon) still wanted us to have an after the show party. I told my friends we were going to see my father and I hadn't seen him in three years. It was the truth and the perfect excuse to leave this town high and dry. As soon as we got around the corner, the van exploded with laughter. Then they asked me if they could play in Muskegon next year? I said of course you can, but do you really want to? The response was simple and clear. Melt Banana said our friends back home will not believe this show. In Japan everyone sits down and applauds after each

song. We are very excited to play Muskegon again. Our friends back home cannot imagine what it was like.

Well there is a video tape of this show! I have to get it from Mike. The guitar player in the first band taped the Melt Banana set. I'll make sure they can take this home to Japan. Well for me this was it. The test of weak verses strength. They passed with the brightest of flying colors. Well it might have BEEN WRONG FOR ME TO PUT MELT BANANA into a situation that could have ended violently. My faith was in the music and the strength of personality that Melt Banana possess. After all, how many times do you get to see the true colors of America?



"You stabbed me in the back!" Anyone remotely involved with punk and hardcore is certainly familiar with these six words. Every band has written a song about the experience and, in fact, some bands have based entire careers on it. (With a nod, of course, to the inevitable alter ego of the "stabbed in the back" song: the revenge anthem) I always get a kick out of these songs, which invariably address their targets in the second person, but rarely make reference to any specific act of betrayal, instead relying on blanket accusations. I've often wondered what heinous acts of treachery lay behind these explosions of rage.

In all likelihood, they're the type of things that piss everyone off. Rarely does anyone ever live up to anyone else's expectations. This is logical since most (all?) people are strongly motivated to look out for themselves first. I know this is true with me and my friends, but we're all so used to it that we don't have much in the way of expectations regarding one another. That doesn't mean that I never get angry with anyone, just that it's something you generally have to accept in people. I guess the best remedy is to write a hardcore song about the person that pissed you off.

Although stabbed in the back songs may be somewhat petty, in the field of criminal law, the theme of betrayal looms large. Nowhere is this more apparent than in the case of the euphemistically named "cooperating witness," also known as the "rat."

Before I go any further, I should point out that I work as a criminal defense attorney and have a strong interest in this topic. It arises most often in large scale criminal conspiracies such as organized crime and drug traffickers. Although these activities are probably pretty far from the lives of the typical MR reader, and event though many of you may completely disagree with me on this, I think this subject is something that people should know about it because it showcases the sickening power of the United States government (and to a lesser extent, the state and local governments) to crush the wills of its subjects.

The use of cooperating witnesses is one of the most potent weapons the government has to ensure that suspected criminals spend serious time in jail. While this may seem somewhat reasonable standing alone, in practice it leads to startling results. In the short time I've been working as an attorney, I've seen ridiculous cases of seeming injustice. A cold-blooded killer will get on the witness stand and confess to multiple homicides. Leaders of complicated criminal schemes will testify at the trial of an underling. Why? Because, by testifying, these people will be able to get off with relatively light jail time, or, as is often the case, no jail time at all. The only cost is to give up friends, coworkers, neighbors, associates, even family when necessary.

This is a relatively new development in the law. The underworld, and society as a whole, has a general distrust or contempt for any individual perceived to be a "rat." Traditionally, it was considered a sign of weakness to betray your friends or family. Furthermore, the role of the attorney was to vigorously fight for the defendant. This has all changed. In the 1980s and the rise of anti-drug hysteria, the government has brought about sentencing "reform," with substantial mandatory sentences for most offenses. Ironically, the concept of mandatory sentencing guidelines was brought about as a way of guaranteeing equality of sentences between black and white defendants. In reality, however, it has only resulted in a tremendous increase in prison populations, especially for drug cases. The only way to avoid a stiff jail term is to agree to "cooperate" with the government.

In practice, these cooperation agreements feature some of the worst elements of McCarthyism and witch hunts. A defendant who agrees to cooperate must first plead guilty and confess to all his misdeeds. Then he must agree to provide "substantial assistance" to the government in its efforts to lock up other suspects. This may take the form of naming names, acting as an undercover or, more frequently, testifying at trial against other defendants. One of the more notorious examples of this was the case of Gambino family member Sammy "the Bull" Gravano. Gravano pled guilty to a large number of murders, for which he ordinarily would have been sentenced to life imprisonment. However, he agreed to cooperate with the government and, in exchange for his testimony against mob boss John Gotti, he received a sentence of only a few years, followed by an induction into the witness protection program. While this may have been the most celebrated recent example of cooperation with the government, similar goings-on happen every day in the nation's courts.

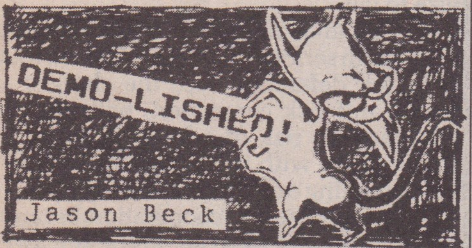
Unfortunately, such agreements offer a strong incentive for suspects to lie in order to have something to offer the government. Although cooperation agreements purportedly apply only if the witness tells the truth, the "truth" is determined by the government prosecutors. As long as the witness's testimony supports the government's version of what happened, chances are the government will determine that the witness told "the truth." It doesn't take a Supreme Court judge to realize that someone facing serious jail time might feel the temptation to give the government what it wants to hear, even if this means sending someone else to jail.

Criminal defense attorneys are also faced with serious dilemmas. Should they help the defendant face the charges at hand, and risk conviction, with the accompanying risk of a long jail term, or make a deal with the government, at the cost of selling out others. More and more, lawyers are choosing cooperation, because of the difficulty of overcoming the awesome power of the government.

Why is the government willing to make deals with defendants, especially major defendants, for the benefit of winning convictions against others, even those who have committed less serious crimes (or in some cases, no crime)? Undoubtedly, some of it has to do with the administrative advantage of avoiding huge trials; if many defendants plead guilty, this makes the prosecutions that much easier. However, there is something more sinister underlying this. I would characterize it as the natural arrogance that comes with power. Much to the frustration of the government, the United States Constitution promises that all criminal defendants are innocent until proven guilty. However, like most grand principles, this sounds better in theory than in practice. In fact, the government has ways of punishing those who refuse to submit to their authority. For example, recently, an entire drug gang, consisting of lifetime crim-

inals, all pled guilty under threats of life imprisonment, pled guilty and agreed to testify against the one defendant who insisted on his innocence, a banker who accepted funds that arose out of drug dealing. Basically, the government made certain that the defendant would regret his decision to stand up for his right to a trial.

It's a safe bet that most people in America find nothing wrong with this type of practice. There's a good chance that many readers of this magazine feel the same way. We are, after all, talking about "criminals," including quite often, villainous drug dealers. The media, which play up the heroism and moral righteousness of the police and district attorneys, display these strong-arm tactics as a necessary and useful tool of law enforcement. However, despite the obviously overwhelming presence of backstabbing in the punk community, there is something decidedly "unpunk" about cooperation with the government. The government, along with their counterparts, big business and the mainstream media, already impose their will on the vast majority of Americans. Threats of draconian punishment and the resulting forced cooperation are simply the government's way of assuring the compliance of the rest.



Let the games begin...

GOVERNMENT COLLAPSED play fairly basic midpaced hardcore with 2 vocalists: one with gruff, crusty vocals and one with clean, talky vocals. Sometimes it works,rand sometimes it sounds a bit awkward. 9 songs, decent production. Guven Sok. Orhon Apt.# 13-6/ 81080 Goztepe/ Istanbul, Turkey.

SOLDIERS OF MISFORTUNE play cool, traditional punk with a snotty vocalist and good bass action. I like it. 19 songs, good production. P.O. Box 78068 RPO Grandview / 2602 Commercial Dr./ Vancouver, B.C. V5N 5W1/ Canada.

WORKER mix hardcore with street punk and do it pretty well. They forsake the usual street punk lyrics for communist lyrics,, though, so you don't have to worry about the usual patriotic crap. 7 songs, good production. P.O. Box 31141/ Oakland, Ca. 94604.

THE VIBES play pretty basic, garagy mid-paced punk with humorous lyrics. Not a whole lot more to say about them, other than they know how to play it well. 14 songs, god production. 765 McMurray Dr. J-2/ Nashville, Tn. 37211.

TRANSFORMER LOOTBAG play noisy art punk with all the trimmings-distortion, harmonics, mid-paced songs that seem to go nowhere. 4 songs, ok production. P.O. Box 184/ Madison, Wi. 53701-0184. FACET have a tape full of speedy, tuneful punk along the lines of the Fat Wreckords stuff, but not as poppy. They do a good job of making their songs more memorable than most of those bands. 11 songs, good production. 2320 Corey St./ Longmont, Co. 80501.

THE SNEAKIES revisit those days in the late 70's when punk and commercial rock and roll weren't that different. Flamboyant vocals, rockin' music, Johnny B. Good guitar solo's, etc. P.O. Box 89512/ Sioux Falls, S.D. 57109.

SUB ROSA play mid paced crusty punk with distorted Tasmanian devil vocals. Philthy and great. 8 songs, okay production. 28-150 Healy Rd./ Hamilton Hill, Wa. 6163/ Australia.

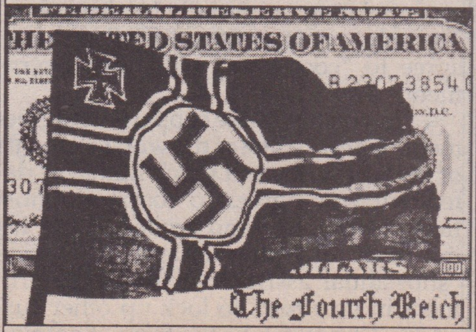
THE TARANTULAS are punk. That's all there is to it. If you like punk-get this. They're kind of like a cross between THE MEATMEN and FANG. Good stuff. 610 W. Bonnie Brae Ct./ Ontario, Ca. 91762.

LIVING LARGE play plodding, crunchy metal punk- I'm not much into this slow, chunky stuff, but it sounds great, so if you are, check them out. 5 songs, good production. Kohlerstr. 7/ 73066 Uhingen/ Germany.

DEAD JOE play that NOFX/ SCREECHING WEASEL hybrid that's so popular today, without much deviation from the formula. 6 songs, good production. The Studio/ Exton Ave./ Oakham, Rutland/ LE158AH/ U.K. And I've saved the best for last...

RIOT SYSTEM play just what you think they would: fast, viscous hardcore. Not original at all, but very intense. 14 songs, ok production. 28-150 Healy Rd./ Hamilton Hill, Wa. 6163/ Australia.

That's all, folks. P.O. Box 2584/ Conroe, Tx. 77305.



DE: Hello. My name is Dave Emory and it's my pleasure today to interview Ed Haslam, the author of a very important book which develops some possible evidentiary connections between the milieu of the assassination of President Kennedy, and not only a cancer epidemic, but quite possibility the development of AIDS as well. If that sounds fantastic, well stick around for the next three issues or so and we're going to set forth the information that Ed presents in his very remarkable book. Ed, your book is called *Mary, Ferrie and the Monkey Virus, The Story of an Underground Medical Laboratory*...

EH: Uh huh.

DE: It's published in soft cover by Wordsworth Press and copyright 1995. Welcome to our air waves...

EH: Thank you.

DE: Perhaps the place to begin in analyzing this very important and complex chain of information that you have presented, is to begin with the City of New Orleans itself. New Orleans was an epicenter for many of the activities surrounding President Kennedy's assassination. Many Americans, myself included, generally associate New Orleans with jazz music, rhythm and blues, Mardi Gras, carnivals, partying. In fact, New Orleans is a very important American city from a political and economic standpoint. Can you tell us a little bit about it?

EH: Well, I'm glad you brought up the Mardi Gras because that's a great metaphor to start with. If you look at a Mardi Gras float you see all these people dressed up in mask and all this paper mache but underneath it is a tractor and a steel truck moving along and that's kind of the way New Orleans is... it's got a facade to it and it's got a lot of strong structure underneath. The structure begins with the Mississippi River which is the largest commercial waterway in the United States. It brings down coal and machinery and wheat and corn from the heartland of the United States and sends it out to other places on the globe and it brings back in bananas and coffee and all kind of products from Central America. That river connection, the port, gives New Orleans its character and makes it a strategically very important point. It also means the historical connections, the trade connections with New Orleans, a lot of them are with the North, because that's where their products came from and therefore you've got some interesting economic relationships like a strong relationship between New Orleans and Boston, that we'll be talking about in a little bit, that most people outside New Orleans would not really suspect, just when they're thinking about it. The second thing about New Orleans is it's the Northern port of the Caribbean and has a long history of

commercial contacts and interest with places like Cuba and Haiti and Guatemala and Honduras and it's actually closer to those places, it is closer to Guatemala City than it is to Washington D.C. or Los Angeles. It's closer to Honduras than it is to New York or San Francisco and it's closer to Caracas, Venezuela than it is to Boston or Seattle so New Orleans is really an access point for Central American. In fact, we'll be talking about—in more detail later—the oligarchies and upper-class of Latin America who don't have great medical services where they are, and all come to New Orleans for their medical service. So those are just a couple of the key characteristics that give New Orleans sort of structural importance in the United States.

DE: It is again by way of summing up, it is the America's commercial gateway, it's the northern most port in the Caribbean, and also it is the gateway to the Mississippi River, the largest commercial waterway in the United States. The main point I think to understand as we begin to develop our story is that New Orleans is one of the most important American cities in terms of this country's commercial and political relationships to Latin America. It of course, Latin America is among the most important commercial, political and perhaps imperial areas with regard to the United States and American business, American political life has long dominated that part of the world. Of course, we will be getting into the relationships between the Cuban political situations and New Orleans in the early 1960s a little later on in this discussion. But our listeners should remember that with regard to New Orleans, it is a very important political and economic connection between the United States and Latin America. You mentioned that New Orleans and Boston are quite closely connected. Could we briefly touch on that, Ed?

EH: Sure, there's two ways to talk about it. One is there's a club in New Orleans called "The Boston Club" which is the power center of people like bankers and stuff and the whole history of the club was it's where people had some connection to Boston whether that was through the United Fruit Company or through having gone to Harvard or through having gone to MIT or something, got together and shared their common experiences. It is probably the most prestigious and exclusive club and...for example, I mean just to give you an illustration, when Richard Nixon came to New Orleans in the early 1960s, he had a private lunch with Dr. Alton Ochsner that we'll be discussing later, and they had their lunch at The Boston Club. The other way of looking at it is through the United Fruit Company and we'll be talking about that more when we get to Tulane University, but the United Fruit Company was a Boston–based concern that grew bananas and Central America brought them into New Orleans and the Chairman of the Board of the United Fruit Company, Sam Zemurray, was from New Orleans.

DE: And of course United Fruit is inextricably linked with the history of American intelligence and covert operations in Latin America and we'll be coming to that in the later parts of the interviews. New Orleans as a political and economic gateway to Latin America would necessarily make New Orleans also a very strategic city with regard to American national security interests. Could you briefly discuss some of New Orleans pedigrees as a national security epicenter?

EH: Well again there's two ways of doing that, one is just the flow of weapons and supplies that go out in support of American military wherever it is going. A lot of those supplies are made in the heartland of the United States. They come down through New Orleans and they go out. The other way of looking at it is due to all the trade and commercial contacts that occur in New Orleans, the CIA set up shop down there so that every time a business man came back from a trip on Latin America they'd debrief them and they'd find out who he had been talking to and what was going on and the power structures in the various countries and what their attitudes were. Clay Shaw, who is one of the people that we'll be discussing later, had 33 such reports filed with the C.I.A. and this was a common experience amongst businessmen in New Orleans who were involved in international trade.

DE: And later on as we get to some of the circumstances surrounding Lee Harvey Oswald's activities in New Orleans, we will be discussing New Orleans as a national security and intelligence epicenter as well. With regard to New Orleans' political and national security life, the Louisiana Congressional and Senatorial contingents had a lot to do with fostering both — names like Edwin Hebert, Hale Boggs, Russell Long, Allen Ellender... Could you tell us a little bit about these men's histories and how that relates to New Orleans politically and from a national security standpoint?

EH: The first point to make is in the early 1960s, Louisiana had the most powerful congressional delegation in America and that congressional delegation which particularly focused on the issue of military and CIA budgets. The first person is F. Edward Hebert. He was the chairman of the Armed Services Committee for the U.S. House of Representatives and as you know, budgets go from the House to the Senate. So when the CIA wanted to hide money from Congressional scrutiny, Soviet scrutiny and American scrutiny, it was Hebert's job to put it into the military budget in places where it was earmarked for the CIA. This made him an extremely powerful lawmaker and of course meant he had a very close relationship with the CIA because he was preparing their budgets as well as the military. When the budget went over to the other side of the building to the senate, it went of course to the senate armed services committee and there it went to Alan Ellender. Now Allen Ellender was the senior senator when Huey P. Long first went to Washington as a senator, this guy was there by the 1960s for 40–something years and he and Senator Russell from Georgia, controlled the Senate Armed Services committee. So between Hebert and Ellender, they pretty much controlled the American military budget and the CIA budget. The other two people who sound almost incidental to this or actually amazingly heavy hitters — one is Hale Boggs. Hale Boggs was in 1963–64, the majority whip of the U.S. House of Representatives. That made him the third most powerful person in the House of Representatives and he was also very close to LBJ and was considered LBJ's man in the House. The fourth player was Senator Russell Long was the Chairman of the Ways and Means Committee that basically prepared the entire budget for the United States Government and he also sat on the banking committee. So with those four people, I mean there were a total of seven in the delegation, but those four constitute an awful lot of power and that's why it's so interesting that all these occurrences that we discuss happen to occur in these people's delegations.

DE: And as of course we will be developing our discussion in the direction of President Kennedy's assassination, we should note that Hale Boggs and Russell Long both served on the Warren Commission.

EH: No, Long was not on the Warren Commission.

DE: Wasn't Long on the Warren Commission? I know Hale Boggs was.

EH: Hale Boggs was. Absolutely.

DE: Okay. It was what... John Sherman Cooper from Kentucky, that's the fellow I'm thinking of.

EH: And there was Russell, the guy that I was referencing...

DE: Richard Russell, yes.

EH: From Georgia.

DE: Okay. Excuse me. My mistake. With regard to New Orleans, with regard to its

political and economic connections, to Latin America, one of the most important names is Tulane University, one of the South's most prestigious universities and also, like the City of New Orleans, not really particularly well understood outside of the South. In fact, Tulane in addition to fine educational institution, is a very powerful political and economic epicenter. United Fruit, a name we've already touched on, overlaps Tulane. Can you tell us a little bit about that?

EH: Sure... if you went anywhere in Latin American and asked what was the American college that the children of the elite aspired to go to would be Tulane. It is very well–respected in the area and that goes back to the whole history of Tulane, which is a medical history. New Orleans, as we mentioned, is the northernmost port of the Caribbean, and back in the 1800's, 1830's in particular, as these ships came into New Orleans, they brought yellow fever and malaria with them and the City of New Orleans was beset constantly by these epidemics and plagues and outbreaks. Tulane was actually organized by a bunch of doctors for the purpose of — they didn't have enough doctors to get out and fight these tropical diseases so the whole history of Tulane goes back to fighting tropical diseases. It was at Tulane that they discovered that malaria was spread by mosquitos and that discovery and some of the other discoveries that Johns Hopkins did down in Cuba, made public health happen in Central America. I mean Tulane helped them get rid of a lot of big diseases and therefore the Latin Americans have a lot of respect for Tulane and most of that respect is based on Tulane's role in fighting tropical diseases. Along comes...along with that, and with the trade and with the bananas, comes the United Fruit Company. They were a very powerful and sinister company in Latin America during the 1800s and they were crushing labor revolts and sinking competitorships and doing all kind of stuff in the late 1800's. By the time the mid–1900s come around, Sam Zemurray has risen from a pushcart salesman to the Chairman of the Board of United Fruit Company. If you...one is visiting New Orleans, one can go to Zemurray Gardens which are the beautiful horticultural gardens that he developed. He was Chairman of the Board of Tulane University as well as Chairman of the Board of the United Fruit Company and his palatial house that he built on St. Charles Avenue right across from Ottoman Park was given to Tulane University and that's where the president of Tulane University actually lives in Sam Zemurray's old house. The connections between United Fruit Company and the American intelligence community should be emphasized. Allen Dulles and John Foster Dulles — Allen Dulles being the head of the Central Intelligence Agency and his brother being the Secretary of State, were major stockholders in the United Fruit Company and so in 1954 when the democratically elected president of Guatemala, his name was Arbenz, decided to nationalize 250,000 acres of the United Fruit Company plantations so they could be operated for the benefit of the Guatemala people rather than for the benefit of the Boston bankers, the American Central Intelligence Agency organized a coup d'etat and went in and replaced the Arbenz government.

DE: Now, with regard to Tulane, we've touched on the heritage of that university developing in response to tropical diseases. Tulane has a very accomplished medical school and a prestigious medical school — one of the institutions that was operating, I believe under the auspices of the medical school, correct me if I'm wrong, was the Delta Primate Research Center.

EH: At the moment, the largest facility in the United States for researching monkey viruses as well as other primate issues, is the Delta Regional Primate Center and Tulane is the host institution which manages that facility. The facility actually belongs to the U.S. Government and the National Institute of Health but it was put in New Orleans, or near New Orleans in Covington so that both Tulane and LSU and some other universities in the region, Mississippi, etc., could have access to it. But Tulane is the managing facility on it, it's a four million dollar a year budget out of the National Institute of Health, they've got 4,000 primates there on the facility.

DE: We've discussed some of the National Security connections, both of the City of New Orleans and in particular to Tulane University, one of the things that we will be coming back to later in the discussion is the issue of monkey viruses and we should perhaps note that I believe it was in 1971, the man who became the director of the Delta Primate Center, came there from Fort Dietrich, Maryland.

EH: Yeah, and that was coincidental with Nixon's declaring war on cancer, what he basically did was shut down some of the Army biowarfare operations and repackaged them and relabeled them as "War on Cancer" operations and that resulted in the transfer and replacement of several people, and Peter Jerone, who is today the Director of the Delta Regional Primate Center, was relocated from Fort Dietrich where he was one of their experts on airborne transmission of diseases. In the book we cite where he attended meetings and gave papers with people like the Defense Nuclear Agency on the handling and care of primates and one of the clear indications we have between the nuclear med...the radiation used in nuclear medicine and the monkey virus research that we'll be talking about.

DE: We've been talking about the City of New Orleans as a political and economic entity and that of course heavily overlaps Tulane University with many of the same connections and directions and we were talking about the Tulane Medical School, its work on tropical diseases. One of the most important names in not only the history of Tulane Medical School, but the practice of medicine in New Orleans and indeed the American medical community and an individual we're going to be focusing on to a large extent is Dr. Alton Ochsner. Can you tell us a little bit about his significance as a player in the American medical scene?

EH: Okay. Alton Ochsner...first of all his uncle under whose wing he was brought into medicine, founded the American College of Surgeons and was Chief of Surgery at the University of Illinois, meaning he took care of the powerful and influential people from the Chicago area. That gave Ochsner a great leg up when he entered medicine because his uncle who was shepherding his professional career had powerful contacts all over American medicine and close contacts with the power in Chicago, a lot of which was involved in the drug companies. At any rate after only one year of teaching at the University of Wisconsin, Alton Ochsner was appointed Chief of Surgeons of Tulane Medical School. He was 9 years old at the time, maybe 30 years old. That was an outrageous act. I mean that's like appointing a 28– year–old head of the FBI like they did with J Edgar Hoover. Alton Ochsner was given his own medical school basically to work with and with that he had a terrific head start in medicine. His uncle also arranged for him to bring blood transfusions to Europe for the first time. And we think of blood, we think of Switzerland and the Red Cross and everything else but it was actually Alton Ochsner who brought the technique of blood transfusion to Switzerland and he lit up the European medical sky with its introduction. So when he came back to the United States at the age of 28, he was a spectacular success. His uncle arranged for him to come down to Tulane, he won the position and he started off as the

Chief of Surgery barely 30 years old. He quickly crossed swords with Louisiana Governor Huey P. Long and got both Tulane and himself personally thrown out of the largest hospital in America at the time which was Charity Hospital in New Orleans, 1,732 beds, and that allowed Ochsner to spend a couple of years entrenching himself into the boards of medical associations around the country. Then in the 1940's he started a clinic which is today an enormous regional medical center with about 300 million dollars a year in business and that is located right outside of the City of New Orleans. It's called the Ochsner Clinic. It's on a par with the Mayo Clinic or any of the big regional — and the Anderson in Houston — I mean it's a big, regional medical center and it's named after Alton Ochsner who founded it and ran it with an iron hand for years.

DE: And Tulane Medical School and the Ochsner Clinic are very closely connected, are they not?

EH: Well today they are not, but they were at the time because when he started the clinic he took the five department heads from Tulane University and it was because of the ambiguity when they were doing things... I mean for example when Mary Sherman was brought to New Orleans, she was simultaneously made a partner at the Ochsner Clinic as well as given a professorship at Tulane University — both of which Alton Ochsner had control over. So he was able to bring in people from the outside because he could offer them two tickets instead of one.

DE: Mary Sherman, by the way, who we'll be coming to in a big way later on in our story, is the Mary in the title *Mary, Ferrie and the Monkey Virus*.

EH: One of the things there, that I'd like to emphasize about Alton Ochsner was that in 1949 he was president of the American Cancer Society and that relationship is a very important relationship in understanding everything that we're going to be talking about. On the board of the American Cancer Society with him was a fellow elected officer by the name of Wild Bill Donovan, who was in charge of American Intelligence during World War II. So going back to the 1940's, Alton Ochsner was working with the United States Marine Corp, was working with the U.S. Public Health Service, he was consulting on malaria. A lot of people don't know this but an entire division of Marines was taken out of action with malaria during World War II and that's one of the things Ochsner was consulting with them on. So his relationship with people like Cordell Hull who was the U.S. Secretary of State during World War II and Wild Bill Donovan who was in charge of American intelligence during World War II and all these Navy admirals that he was consulting with, all goes back to the 1940's. As you look at his FBI file as we'll get into in a little bit, you'll see that he has a long history of relationships with the U.S. military. He was a consultant for the U.S. Army. He was a consultant for the U.S. Air Force which has its own monkey labs. He had sensitive positions in assignments for the FBI and for other agencies that are not named in this file so his medical prowess from being, you know, one of the big names in American medicine, President of the American Cancer Society, is all his public persona. Everybody acknowledges he's one of the most respected people in the history of the City of New Orleans. But there is another side to him that we will start to see in terms of his covert relationships and his secret assignments for the United States Government.

DE: Before we conclude this segment, we should also note that there is evidence of CIA involvement with some aspects of Tulane and perhaps Tulane Medical School.

EH: I think a lot of that has to do with the political pork and political power that was in New Orleans with Hebert and stuff but where you find the most activity in that is in the area of pharmaceutical psychiatry. In other words, chemicals you put into the brain in order to knock people out, to make them do things, part of a mind control subject. There was a lot of activity in there and I think, you know Tulane was doing just what one would expect the college whose congressmen was in charge of the CIA budget to do which was to enjoy some of the benefits of that relationship.

DE: We have been speaking with Ed Haslam, the author of *Mary, Ferrie and the Monkey Virus*, the story of an underground medical laboratory published in soft cover ($15 ppd to Wordsworth Press, 7200 Montgomery #280, Albuquerque, NM 87109). We are going to come back with Ed Haslam and we're going to begin developing some of these connections still further in the next segment. My name's Dave Emory. Thanks for reading.

For more information about Dave Emory, his research, and his audio cassette series, contact: Other Means, PO Box 191710, San Francisco, CA 94119-1710, email - archives @igc.apc.org, Web site - http://www.cygnus.com./kfjc/emory. Attention non-commercial radio stations! Contact Other Means regarding Dave Emory's weekly radio program.

Lefty Hooligan

In the name of the Father, the Son, and the Holy Ghost, let us pray.

Fidel Castro, Subcomandante Marcos, and Mumia Abu-Jamal are the Left's current Holy Trinity. I've already taken on Mumia, or more to the point his idiot supporters who would make Abu-Jamal into a Leftist saint, capable of doing no wrong. They want to deny him the very act for which we should praise him—killing a cop—at the same time they babble on about getting him a "fair trial," an oxymoron for a poor black man in this country if there ever was one. As for Castro, that geriatric Stalinist is once more the Left's darling, now that Clinton has tightened down the screws of the US embargo against Cuba. That Fidel's ardent apologists can fiercely defend Castro's admittedly beleagured socialism, even as the old man introduces market reforms into the Cuban economy, promotes tourism and foreign investment, continues to throw gay Cubans into AIDS concentration camps, circulates the Yankee dollar as legal tender, and even revives prostitution, shows up their convenient tunnel vision, not to mention the Left's general hypocrisy.

Subcomandante Marcos and the Zapatistas are going to require a little more analysis.

The Zapatistas themselves and their masked spokesperson aren't that difficult to figure out. Basically, they're armed reformists. They don't want to overthrow the Mexican government or to establish socialism. They simply want more political democracy for the disenfranchised, more economic justice for the poor, and the recognition of indigenous peoples' rights. They've been very clever at capturing the attention of the media and the international community. The EZLN's spectacular appearance in January of 1994 in Chiapas, their ultrademocratic practice, the literary musings of Marcos, plus the various conferences and events that the Zapatistas have organized (the National Democratic Convention in 1994, their 1995 international plebiscite, and the National Indigenous Forum and the International Encounter for Humanity and Against Neo-Liberalism in 1996) have kept them global center stage. The Zap-

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atistas are on the goddamn internet for chrissake! Except for a brief period in 1995 when the Mexican government put out arrest warrants for the Zapatista leadership (Marcos included), forcing the Zapatistas to temporarily retreat into the mountains, the EZLN has been in an uneasy standoff with the PRI-dominated government, engaging in on-again/off-again negotiations with federal officials. The official Zapatista solidarity organization in North America is the National Commission for Democracy in Mexico (NCDM, 601 N. Cotton, Suite A103, El Paso, TX 79902).

This intense media and international focus on the Zapatistas is probably one reason why the Mexican government hasn't slaughtered them outright, or engaged in more subtle, death squad persuasion against the EZLN. Everybody seems to be enamored with Subcomandante Marcos and the Zapatistas. In Mexico, Marcos has become a folk hero, and there are even little masked Marcos dolls for purchase. In the US, the Left has made Marcos into their revolutionary poster child, and Zapatista spokespeople regularly travel the progressive speaking circuit updating folks on the status of their rebellion. That scum like the All-Peoples Congress want to kiss Zapatista ass is not surprising. The "popular front" organization for the Trotsykist-Marcyist Workers World Party, the APC is opportunist through and through. Give 'em a bandwagon, any bandwagon, and they'll jump on it. What's worth noting is how anarchists have gone gaga over the EZLN.

Leading the Zapatista's "circle A" fan club is *Love and Rage,* which subtitles itself "a revolutionary anarchist newspaper" (*L&R,* $1/copy, sub: $9-13/year; 1929 S. 5th St., Minneapolis, MN 55454). One of *L&R*'s member groups is in Mexico, and they publish the newspaper's Spanish language edition. The *L&R* network has formally taken up solidarity work for the EZLN, and they are actually one of the best sources for information about the situation in Chiapas. The Zapatistas are neither revolutionary nor libertarian however, so why this urge on *L&R*'s part to be the EZLN's lap dog?

The answer is simple. Like the APC, *L&R* uncritically accepts the Leninist theory of imperialism and considers itself anti-imperialist. They've gone to great lengths to reject Marx's theory of the state and, until recently they've downplayed Marx's class analysis, dismissed working class struggles, and gone so far as to consider radicals who champion proletarian revolution "workerist." Yet they swallow the ML formulation of imperialism hook-line-and-sinker. (Note: I subsume the additions made to Lenin's theory of imperialism by Mao, Ho Chi Minh, Cabral, *et al* under the term Leninist or Marxist-Leninist.) Any rebellion that calls itself Leftist and anti-capitalist, especially if it occurs in some underdeveloped country, is heralded as a blow against captialist imperialism, to be supported automatically. No wonder *L&R* jumps to defend any and every Third World national liberation struggle, cheerleading for the ANC, and now the Zapatistas. Far from being "revolutionary anarchists," the *L&R* folks are ideologically anarcho-Leninist.

Before I discuss the problems with anti-imperialist politics, it must be noted that, when Lenin wrote *Imperialism: The Highest Stage of Capitalism,* he was just one contributor in a larger, Marxist debate about the world market and the world capitalist system. Hilferding (*Finance Capital*), Luxemburg (*The Accumulation of Capital*), Kautsky, and Bukharin (*Imperialism and World Economy*) were some of the heavies in that discussion. Marx himself had rather vague ideas on the world market, but today Immanuel Wallerstein presents a thoroughly Marxist "core-periphery" alternative to Lenin's notion of imperialism in his analysis of the world-system (see his *The Modern World-Economy*). Thus there is plenty of alternative analysis to Leninist anti-imperialism. The only reason that Lenin's theory of imperialism is dominant is because of the "success" of ML-style socialism, particularly in the Third World. *L&R* would not argue in favor of a vanguard party simply because vanguard parties have headed every victorious, so-called socialist revolution of the 20th century. So why do they blithely accept ML notions of imperialism, which are backed up by nothing more than Marxism-Leninism's brutal, bloody history?

I won't spend much time on the theoretical problems of Leninist anti-imperialism. Suffice it to say that the idea of "stages of capitalist development" just doesn't cut it. Along with Lenin's description of socialism as a "transitional stage" to communism (based in Marx's *Critique of the Gotha Program*) and Marx's own historical stages of class society; the whole construct of historical stages, and of historical progress is highly suspect. Arguing from historical stages and historical progress, Marx excused Britain's colonial savaging of India, and Lenin justified the increase of state power under socialism before its "withering away" under communism. Marxist-Leninists have argued that, at certain stages of capitalist development, imperialism is actually a progressive force.

I might even find some agreement in *L&R* for this aspect of my criticism, but while there is some rejection of Marxist-Leninist concepts of historical stages and progess, there is a general acceptance of a particularly harmful form of progress accented by Lenin. For Lenin's theory of imperialism is also an analysis of international capitalist accumulation based upon the political division of the world into nation-states. In such a context "national liberation struggles," even those not explicitly socialist, are considered progressive in that they challenge this international imperialist framework. *L&R* supports such national liberation struggles in South Africa, Palestine, Northern Ireland, Mexico, indeed virtually everywhere they arise. There is mandatory criticism given in the newspaper to the statist leadership of such struggles, but there is never any substantial criticism provided of their popular nationalist aspirations and political practices. *L&R* euphemistically calls national liberation struggles "struggles of oppressed peoples around the world for control over their own lives" upon which they bestow their unconditional support. Never mind that every single successful national liberation struggle has integrated those selfsame, still oppressed peoples into the world capitalist market as competing, class-structured, nominally independent nation-states. To call this any type of progress is to acquiesce to the idiocy of Leninist anti-imperialism.

The problems caused by the practice of anti-imperialist politics are far more pernicious. At the very least it fosters the idea that anti-imperialist organizing is as important as working class organizing, and at most it promotes substituting the former for the latter. Last column I talked about how much of the 1960's New Left, having come to the conclusion that the US working class was a bought-off, reactionary social force, opted for a sycophantic Third Worldism that did nothing to advance social struggles in the US. As was mentioned before, this "new communist movement" as it called itself believed *a la* Mao that, like the revolutionary Chinese peasantry surrounding and then overcoming China's cities, Third World revolution would eventually surround and strangle the first world "metropolis." Don't spend too much time searching, as I've already pointed out you won't find either a revolutionary Third World or an embattled first world.

Anti-imperialist politics encourage a number of lazy, potentially dangerous political habits as well, the first being the naive optimism embodied in that popular Lefty demo slogan: "The people, united, will never be defeated." As I argued two columns ago, given enough state

repression, given enough torture and disappearances and death squad atrocities, a united people can indeed be defeated. I also cited numerous '60's-'70's Latin American examples backing this point. Related to this is Che Guevara's theory of guerrilla warfare called *focoismo*. The small guerrilla band is considered the motor force of the revolution, so much so that its existence and operation creates the revolution. Guevara-style guerrilla war failed miserably throughout Latin America, most notably in Bolivia where Che himself lost his life in 1967. Equally foolish is the assumption that the armed struggle is synonymous with the popular struggle, or that those people carrying the guns represent "the people" at large. The premier study to dispel this bullshit is an archetypal Third World "socialist struggle for national liberation." Cuba, again.

Contrary to the myth, Batista didn't flee that sunny isle in 1959 because of Castro's guerrillas in the Sierra Maestra. Widespread working class insurrection occurred in many of Cuba's cities; violent proletarian uprisings led by anarchists, syndicalists and trade unionists which suffered heavy losses against Batista's troops. This popular revolution, with its powerful working class insurgency, kicked Batista's ass out of Cuba. Fidel got most of the international publicity, but his forces fought few of the revolution's battles and sustained very few of the revolution's casualties.

No doubt about it, Castro was also quite popular with the Cuban people. He had that romantic, rebel-in-the-hills image down. But the Cuban popular revolution was always much larger, more varied, and much more important than Cuba's armed guerrilla movement. That Fidel's regime had to smash the independence of these very same radical union and urban proletarian movements when the decision was made to get right with the program—and the type of socialism—of their Soviet patrons, speaks directly as to whether Castro, Castro, Guevara, *et al* represented the Cuban popular revolution. I've no doubt mentioned before that Fidel probably arranged for his former comrade-in-arms, the popular anarchist column leader Camillo Cienfuegos, to die in an unfortunate but convenient airplane "accident."

Last but not least with regard to lazy political habits is the supposition that those who take up arms against imperialism are always the "good guys." One simple mention of the Khmer Rouge should be sufficient to demonstrate that, yes, sometimes there are things worse than capitalism. This does not translate into a justification for US intervention in Cambodia. Rather, the anti-imperialist Khmer Rouge liberated nothing and no one when they seized power. Instead they enslaved and butchered their own people. A related, cynical axiom came from Mao when he contended: "The enemy of my enemy is my friend." During the Gulf War, there was a tendency among some anti-war elements not merely to oppose the US military intervention, but also to apologize for and openly defend Saddam Hussein' vicious Iraqi regime. There are many situations in the world where both organized sides of a conflict are assholes, with no amount of anti-imperialism redeeming the circumstances. Those who really suffer in such cases are the unorganized people caught between them.

Finally, anti-imperialist politics distort a strategic analysis of what needs to be done. Another Lefty slogan, this one from the '60's, summarizes the strategic thrust of anti-imperialism even today. "Two, three, many Vietnams." Remember it? The idea at the time was to bog down the US war machine in more and more regional conflicts such as Southeast Asia, until the weight of so many counterinsurgency struggles shattered American imperialism. It didn't work, for a number of reasons.

Taking up arms does not automatically guarantee success. Concrete material conditions as well as more nebulous subjective conditions must be right in order for armed anti-imperialist forces to flourish, let alone triumph. There are even instances when taking up the armed struggle can be detrimental to the greater popular struggle. Many of the guerrilla movements of the 1960's and '70's failed, or stagnated with only a small measure of popular support, due to this. In turn, the US learned how to deal with the growth of Third World insurgency in a number of ways, the first being to use proxy powers to fight its battles. Before the fall of apartheid, South Africa served as a reactionary force in that part of the world, engaged in counterinsurgency struggles in Angola, Namibia, Mozambique, etc. with US help. This example also illustrates another way in which anti-imperialist struggles have been subverted; the promotion of counter-guerrilla movements. In Angola, for instance, the US supported UNITA against the MPLA, encouraging an internicine civil war that devastated that country. Similarly, the US backed the contras in Nicaragua against the Sandanistas until elections favorable to US interests occurred. So called anti-imperialist movements are now fracturing all on their own. Witness Liberia. With several contending armed groups in the country battling it out, Liberia is now one vast killing field.

I'm not saying that *L&R* commits all of the above mistakes or fallacies. Many of them, yes, and because they subscribe to the Leninist theory of imperialism, they are potentially subject to all of the flawed analyses I've sketched out in this column. So, when Christopher Day criticizes anarchism for failing to: "develop a coherent analysis of imperialism" ("The Revolutionary Anarchist Tradition," *L&R*, v.7, n. 4) the best thing that the anarchist movement can do is to "just say no." Given Chris Day's pretentions to be the Lenin of the anarchist movement, I'm sure he's working on his own "anarchist theory of imperialism" even as I wind this down.

I'm done with the "cult of the Zapatistas" and, for now, I'm finished with cultists *Love and Rage*. I'm not through with Mexico though. The column after next, I'll do an update on what I've called that "giant crumbling sound" south of the border. Then I'll update the class struggle in this country. Keep sending those interesting news clippings and newsworthy items to me c/o MRR.

...ALL THE NEWS THAT FITS... GENTRIFICATION BY ANY OTHER NAME... Saw the press release from Lookout Records on the new store they're opening on University Ave. in Berkeley. "Revitalizing downtown Berkeley" is the euphemism Larry and his pop-punk crew are using to disguise their wholehearted support for and participation in the gentrification of various East Bay neighborhoods and communities. As an East Bay resident myself, I'd like to ask my fellow hooligans to properly "welcome" Lookout's... Heidetown indeed. Lookout's store will be just one more place to "shop" come the next big Berkeley riot...
FEAR OF A RED PLANET... Red Planet is a new 'zine promoting revolutionay socialism and radical culture. **RP #1** is scheduled for publication by March 1, 1997, and it's now soliciting contributions. **RP** wants creative socialist theory and practice, informative, critical reviews and interviews, striking black-and-white photos and graphics, and short sharp fiction. For more info, or to submit your shit, write: **Red Planet**, PO Box 3684, Oakland, CA 94609-0684.

FAR ENOUGH

Adrienne Droogas

Mykel scampered up to me right

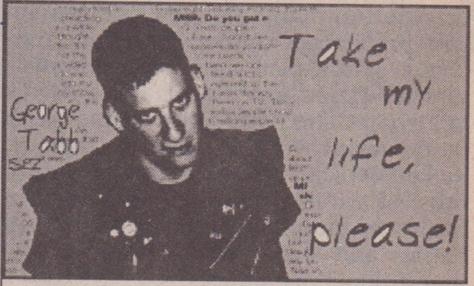
after we'd finished playing, bouncing around so excitedly that it flashed through my mind that maybe he had to pee really bad. "Let me smell your armpits!" he crooned, barely able to control himself. I have to admit I did a double-take. I was two weeks into tour, unbathed, and had just played an exceptionally muggy and sweaty show. "Um, Mykel," I said, speaking slowly and clearly, "You really don't want to go there." But Mykel was determined and had clenched onto his desire to get a whiff of my stinky pits like a pitbull onto a postal workers leg: he wasn't letting go. I explained not bathing. Talked about the lack of deodorant on tour. Claimed to be the stinkiest touring band in history. But he persisted and so I lifted my arm and watched his quivering nose head towards the nuclear zone. He placed his nose a couple of inches from my pit. He savored the moment, his nostrils flaring as he prepared to suck down some pretty potent stench. And then he inhaled like a French perfumer with a nose insured for a million dollars. He was in heaven. As he was enveloped by the sweaty . smell, he was ecstatic. Without a word, he exhaled and then floated away. I lowered my arm and thought to myself that Mykel Board is a very odd little man.

Mykel and I have stayed friends after that cuz how could you not be friends with someone who is made so happy from your wretched tour stench? So a few years ago I found myself in New York City with a friend of mine and hadn't seen Mykel in awhile so I ditched the friend and called up Mykel for dinner and drinks. I worked my way to his apartment and as I approached the doorway, a stranger also came to Mykel's door. We both reached for his buzzer at the same time and we laughed. I asked if he was visiting Mykel and told him I was here for dinner and he said he had been invited to dinner also. I introduced myself and figured the more, the merrier. The guy's name escapes me so let's call him Wackadoo. Wacked, for short.

Wacked and I get buzzed into Mykel's place and I don't know if I've ever seen an apartment smaller then the contraption he lives in. Breathing felt like a cramped expenditure of energy, let alone any actual movement. So we wiggled our way out of his space like sardines escaping a can and headed for food. We find a nice Italian place and being the Vegan warrior that I was, it wasn't an easy task and I had to listen to Mykel bitch about it until our dinner came. My salad was pretty nasty and so I just picked at it, the conversation between the three of us being fairly interesting. Mykel was being Mykel and Wacked seemed like a nice enough guy so I was having a good time. And then Wacked casually mentioned something about being in prison. It sounded like an interesting topic of conversation and so I asked him what he'd gotten busted for. Wacked turned in his chair, looked into my eyes, and says "I was convicted of being the New York City subway rapist." I could feel the color drain slowly from my face and the chewed, unswallowed salad in my mouth began to taste as if I'd gotten served a big pile of New York City shit. And then I looked at Mykel and I realized that I had. Mykel's eyes were burning into me, his gaze intensely watching each reaction and emotion that moved across my features. He was leaning forward in his chair, practically falling out of it cuz his desire to see my reaction was so strong. Just as Mykel was reading me, I was able to tell in a flash second what was going on in his head. "Was I going to get up and walk out? Was I going to pull out a gun and shoot this guy? Was I going to give the big feminist speech to them both? Or was I going to pursue this?" I turned away from Mykel and looked back at Wacked. I somehow forced my food past the lump in my throat.

"Oh," I choked out, "well. So you're the New York City subway rapist." He shook his head. "No, I'm not." he said, "I got convicted for it, but I wasn't guilty. I didn't rape anyone. I'm innocent." and he proceeded to tell me about what had happened to him. Of being publicly lynched and thrown in prison cuz the police couldn't find the real rapist and were able to bury him in lies and paperwork. I listened to the whole story and when he'd finished, he excused himself for the nite and headed off and left Mykel and I to our evening. Now, do I believe this guy? Was he wrongly imprisoned and simply a stool pidgeon for the police and the media? I don't know. I don't know exactly what to believe. But as he walked off, I looked at Mykel who was now leaning back in his chair looking like the tabbycat who ate the family parakeet.

I'm glad I didn't just react. That I didn't hear the word rapist and join the public lynch mob and hang this guy without giving him a chance to tell me what had happened. I don't want to prejudge somebody without giving them a chance. And no, that doesn't. go into some extreme mode. If a stranger walked up to me on the street and said "I'm a rapist" I wouldn't say "Oh, really? Let's talk about it." or if some person was wearing a white sheet and holding a burning cross while singing the praises of Dixie, I wouldn't choose to open a dialogue with them. Those situations fall under the heading of 'respond with extreme violence'. But the little dinner party I was at was different. One look at Mykel's face and I knew there was a catch, plus I was in a relatively safe environment. Was I lied to? I don't know. Played for a fool? Maybe. But at least I didn't immediately judge and convict someone. I gave myself the opportunity to decide for myself what is right and what is wrong. So many times we prejudge people. A jock guy shows up at a punk show and almost everyone throw him attitude and gives him dirty looks. I see a business woman/man bustling down the street and I feel disdain for their money grubbing lifestyle of exploitation. When the bottomline is: I don't know. And am I going to make the time to always pursue the exact information? Hell no. I don't have the time to do that. But when the chance arises to pursue further or to prejudge, I'm gonna always try to pursue further. I want to make decisions based on knowledge and information, not prejudice or hatred.



"I'll eat anything," says Jimmy Barf with his spiky black hair and Hugh Hefner tuxedo jacket, as he and his brother, Mean Mike, down a six pack of Black Label in no time at all. They are both seated on an ugly fuzzy green couch in the living room of my ex-drummer, Frank.

"He will," explains Mean Mike, with his receding hairline and "Fish Tough Or Die" tattoo on his right forearm. They make a good pair. Jimmy and Mike. The Rat Cafeteria Brothers. Besides looking and sounding like brothers, their actions are almost identical. They both open beer cans the same way, and belch in unison. Punk rock.

"I'll eat anything," Jimmy repeats. He's been saying it all night. We are all kinda actually getting tired of hearing him say it.

"I have something you can eat," says my ex-drummer, Frank. We all look at Frank, and know what he means. Frank's a strange one. He's tall, lanky, has straight black hair, like Johnny Thunders, and must weigh about four pounds.

"I'm not that way," belches Jimmy.

"He's not like that," repeats Mike.

"I'm just kidding, guys," says Frank, but we all know he isn't. Frank kinda

liked the Barf brothers. He also kinda liked everything else that had any type of reproductive organ. So did his wife, Carrie. Frank was so thin that when he turned sideways, he was invisible, and Carrie's shadow weighed more than her husband.

"Are you guys going to join us in the back room, later?" asked Frank, as he pointed to the door in the house that was always locked.

"No way," said Mike.

"Nope," said Jimmy.

"What's in the back room?" I asked, like an idiot.

Frank just laughed. As did Jimmy and Mike. It wasn't until about a year later that I found out what was in the back room. Or, rather, what went on in the back room. I was there for a party, a "Casa De Muerte" party. That means something like "House Of Death" in Spanish. Anyway, I was drunk, and stumbling around, and being snoopy. They'd run out of beer, and I was bored. The girl I was after was ignoring me, and talking to my friends Aaron and Jorge. So I decided I'd try and pry open the back room door that was always locked. I went and turned the knob, figuring it wouldn't open, but it did. Just a little. I peeked in and saw a bunch of candles burning. I looked on the floor and saw it moving. Squirming. At first I thought I was looking at a million worms, and in my drunken state, figured Jimmy and Mike had brought them to the house so they could fish or something. They were really into that. Fishing. They always had fishing rods with them, and every time I was in a car with them, and we drove over a bridge or something, and they thought that there was even the remotest possibility of catching something, they'd pull over, hop out, and they'd drop their lines into the water. Punk rock fishing nuts. Fish Tough Or Die.

So, I'm looking at the floor move, and I begin to realize that I'm not looking at worms, but human bodies. All lubed up, and squirming all over each other. I looked closer and saw erect penises, and boobs, and faces I recognized. It was then that I realized I was watching an orgy.

I quickly closed the door and ran away. Screaming. My friend Jorge stopped me and asked me what was wrong. I tried explaining to him that Frank and Carrie and lots of people we knew were all fucking each other in the back room that was always locked. That they were having a Roman orgy.

"Duh," said Jorge, "when did you figure that out?"

Aaron came walking up to us, and heard the conversation. I told him what I saw, and his reaction was much like Jorge's. They both seemed to know about these "Casa De Muerte" orgies for a long time. I asked them where the girl they were just talking to was. Her name was Nancy. Aaron told me that she just went to the back room. Presumably to fuck. I wasn't after her anymore.

"I'll eat anything," repeated Jimmy for the umpteenth time. At this point, we were all getting tired of hearing him say that. Especially his brother, Mike, who had moved away from him and was now busy cutting loud farts in the Lazy Boy Chair in the left hand corner of the living room.

"Anything?" I asked Jimmy, just to make conversation with him so I wouldn't have to hear him say "I'll eat anything" again.

"Anything," he said. "I'll eat anything." And with that, he took a swig from a bottle of Jack Daniels that he was working on, since he and Mike finished off the case of Black Label.

I watched Jimmy down more booze, and listened to him blab about his eating anything, and began to get bored.

Suddenly I saw something move from the corner of my eye, and looked toward the kitchen. Nothing. Nothing moved. I looked back at Jimmy, and then again saw something move in the corner of my eye.

I looked again toward the kitchen. Nothing. But then it moved. It was a giant cockroach. A waterbug. What ever the fuck they are called. Big mean nasty bug. It was moving slowly on the kitchen floor.

"I'll eat anything," moaned Jimmy, as he leaned back into the fuzzy green couch, eyes half closed, now in a drunken stupor. I looked over to Mike. He just shrugged his shoulder, then farted a loud one.

I looked back at the roach, and it was moving slowly.

"Jimmy," I said to him, "there is a roach on the kitchen floor. Why don't you eat that?"

"A roach? I'll eat that. I'll eat anything," he said.

"Go for it, then," I said.

"For a quarter. For a quarter, I'll eat anything," explained Jimmy, with his eyes closed.

I dug around in my front pocket, and found a quarter. I gave it to Jimmy Barf. "Eat it," I said. I really didn't expect him too. I expected him to give me my quarter back, and puss out. He seemed like a big talker to me. He wasn't.

Jimmy got up off the couch and stumbled over to the kitchen. There he watched the roach for a few seconds, obviously studying it's intricate movement patterns, and then he snatched it up in his hand. It was amazing.

"I'll eat anything," said Jimmy, and with that, he put the roach in his mouth, and closed it.

"Holy shit," I gasped, as I watched Jimmy just stand there with his mouth closed.

"Eat it," said Mike, now paying attention to his little brother's antics.

Jimmy smiled at us both and then opened his mouth. I stared in shock as the roach crawled around on his tongue, and then went for his upper lip and his nose.

"Nope," said Jimmy, and forced the insect back in his mouth with his forefinger.

"Eat it," screamed Mike, now pissed at his brother for being such a tease.

Jimmy opened his mouth again, then closed it, hard. He then reopened it, and on his tongue, which he stuck out at me, was half the roach. The front half. He then bit down again and again, and chewed up the roach. He again opened his mouth, and I saw roach parts all over his tongue, gums, and teeth. I almost puked.

"He'll eat anything," said Mike. And I shook my head in agreement. Jimmy then asked for the Jack Daniels to wash down the rest of the roach. Mike handed it to him. Jimmy took a swig, swallowed, then licked his lips.

"I'll eat anything," said Jimmy Barf, and with that, he cut a loud fart.

"Mmmm," said Mean Mike, "Roach Fart".

About a week later, Mean Mike, myself, Jimmy Barf, my step dad, Nick, my ex-singer from Roach Motel, Bob, and his girlfriend, Cindy, and our friends Tom, Dorsey (now in the amazing Pink Lincolns), and Larry are all at a restaurant called Skeeters. Skeeters is one of those southern breakfast-house chains. Only Skeeters is different. Skeeters is the home of the "Big Biscuit". By big, they mean big. I mean huge. Fucking gigantic. Their biscuits weigh over a pound each, and go real well with beer. Especially about three in the morning, which was the time we were all there. We had been at a punk rock show, earlier, and now were all wasted and needed to eat before we puked. Well, actually, needed to eat so we could puke. Something other than shitty beer.

We all sat down at one large table, and a waitress came over and gave us menus. She looked at all of us and made a funny face. I guess she wasn't used to mohawks, leather jackets, stud and spikes, bad breath, and fishing tattoos. Oh well.

Nick and I studied the menu, and were surprised to find that Skeeters was now serving Chinese food. Chinese food

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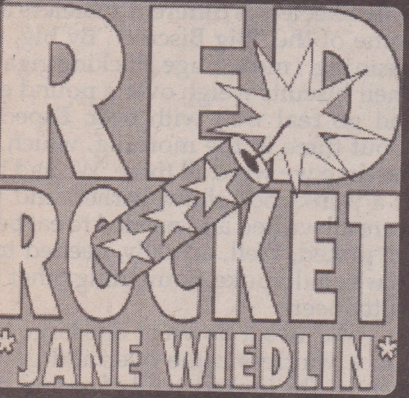

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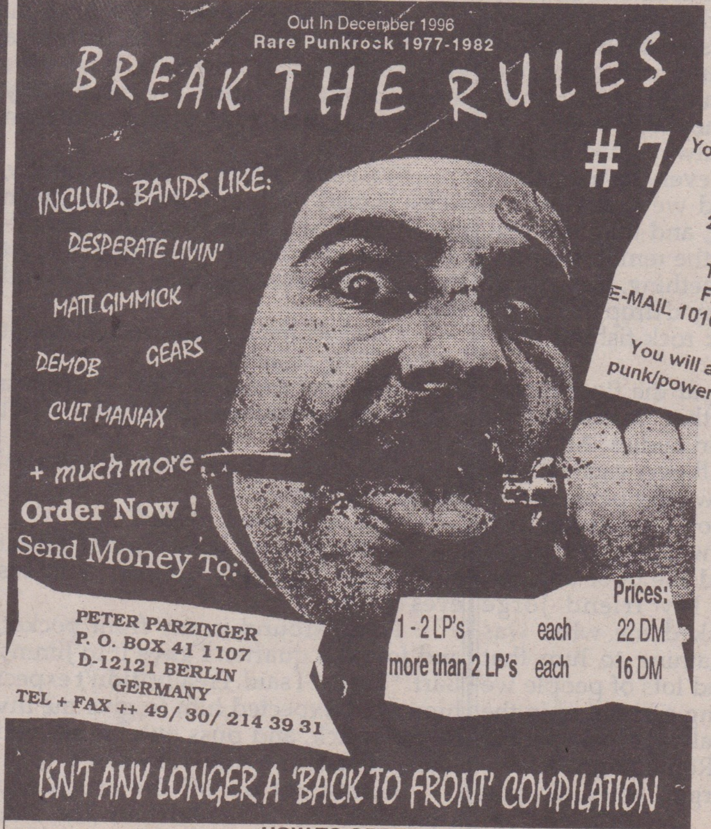

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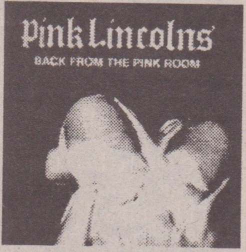

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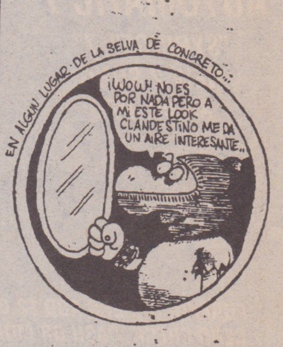

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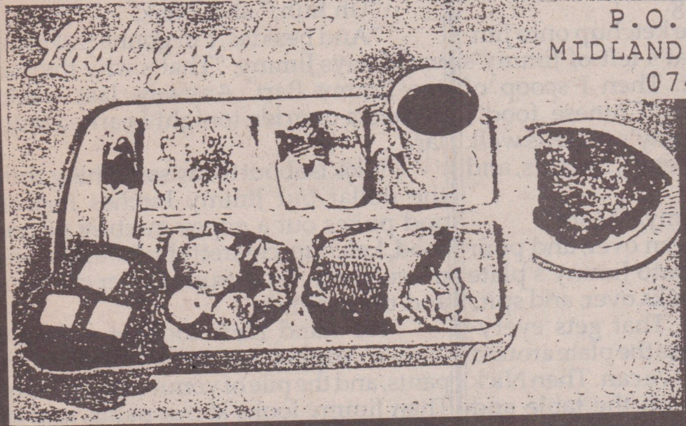

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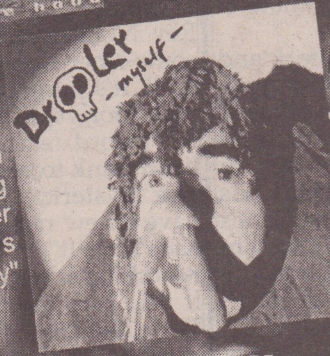

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KNO RECORDS

at a southern breakfast-house. Made sense to me. So I got up, and walked over to the Chinese food "all-you-can-eat" buffet bar. I saw egg-rolls, fried rice, sweet and sour pork, and lots of other stuff. I was amazed.

When the waitress got back to the table, I asked her when they started serving Chinese food. She told me that the owner, "Bubba," thought it would spice things up. So I told her I'd try it. Big mistake.

"I'll eat anything," said Jimmy as he waited for his big biscuit to arrive along with the home fries, eggs, and hamburger he had just ordered.

"He will," explained his brother, Mike.

I explained to Nick that what Jimmy was saying was in fact, true. That he had eaten a large waterbug a week earlier, and that he was nuts.

"I'll eat anything," repeated Jimmy as he took a swig from the bottle of Jim Beam he was hiding in the inner pocket of his tuxedo jacket.

"Anything?" asked Nick.

I whispered to Nick to please not get him started. That I was feeling nauseous already, and Jimmy was very likely to get us kicked out of the restaurant.

"I'll eat anything," said Jimmy, to Nick.

"Really, Jimmy," said Nick, as I shook my head no, "You are saying that you will eat anything. Even Skeeter's Chinese food?"

I inform Nick that is what I ordered. He gives me that "father to son" pity look. I felt two feet tall.

"Yeah," says Jimmy, "for a quarter."

Nick digs around in his pocket and gives Jimmy a dollar.

"That's four quarters," exclaims Jimmy.

"That's right," explains Nick.

"I'll eat anything," he repeats.

We all sit around talking about what Jimmy has eaten in the past, and Larry informs us that he once saw Jimmy eat some road kill. That he killed himself. We all kinda make funny faces, and I feel my stomach start to turn.

Finally, the food arrives. Nick gets a large, I mean huge, over a foot in diameter, chocolate chip pancake. Bob and Cindy get big biscuits and eggs and stuff. Larry gets two burgers, on big biscuits, and Mike gets the same as his brother, Jimmy. Everyone starts to eat, and the topic of Jimmy eating anything stops. I start to feel better.

Toward the end of the meal, it starts again, after Jimmy takes a swig from his bottle of Jim Beam.

"I'll eat anything," he says.

"Okay", says Nick, and takes one of my sweet and sour balls on my plate, and gives it to Jimmy. Jimmy eats it. The things taste horrible. I'm amazed.

"Yummy," says Jimmy, licking his lips.

"If we put anything on your plate, you are saying you'll eat it?" asks Nick to Jimmy. Jimmy nods his head.

"I'll eat anything."

Nick pours some ketchup onto Jimmy's plate. Over what's left of Jimmy's eggs and big biscuit. Then I scoop of some of my left-over "Chinese food", and pour into onto Jimmy's plate as well. Now there is ketchup, eggs, biscuits, and Chinese food.

"Yum," says Jimmy, "More."

Bob and Cindy lean over, and pour the rest of their food onto Jimmy's plate as well. Then Larry walks over, and spits on top of everything. That gets everybody spitting. We all pass the plate around and gob up as much as we can. Then Nick takes the full ashtray on the table and pours it onto the mound of used food, spit, and ketchup. Then Tom gets the idea to blow his nose in the food, and that starts the plate around again. Soon everyone is holding one nostril shut and blowing what ever they can onto the plate. It is getting higher and higher by the second.

Jimmy watches all this with no concern on his face.

"Well?" says Nick, to Jimmy, "You're really not gonna eat that, are you?"

I look around the restaurant, and see some of the waitresses as well as patrons staring at our table. I hope Jimmy doesn't eat it. I don't wanna puke in front of everyone.

"I'll eat anything," repeats Jimmy for the zillionth time, "But I have to have something to wash it down with."

Bob and Cindy take a bottle of Corn Syrup off another table and hand it to Jimmy. It's full.

"Well," explains Jimmy, "here it goes."

And with that, he took a fork and started to eat the pile of mucus, spit, cigarette butts, ashes, ketchup, and used food on his plate. He shovels in mouthful after mouthful. Nick and I watch in amazement. Everyone else, it seems, has seen this before. Finally, Jimmy finishes everything on his plate, and then, right in front of our eyes, downs the entire bottle of corn syrup. I feel my "Chinese food" make a rush to my throat. I swallow.

"I'll eat anything," explains Jimmy Barf to Nick and I. We shake our heads, and Nick is totally amazed. He tells Jimmy he wished he had taken his camera with him tonight, that no one will ever believe it.

"I'll eat anything," says Jimmy, in response to Nick.

Nick tells everyone he has never, ever, seen anything like that, so he'll pay everyone's bill. We all applaud.

Outside in the parking lot, as we are all walking toward our cars, Nick asks Jimmy how he can stomach all that stuff.

"I'll eat anything," explains Jimmy.

"Uh huh," says Nick.

"And besides, I'm gonna puke anyway," says Jimmy, "That's why they call me Jimmy Barf. Anyway, last week I earned a quarter, tonight I earned a dollar."

Nick is about to say something about the dollar but Jimmy lurches forward and pukes out a gooey mixture of used food, ketchup, cigarette butts, ashes, spit, mucus, and corn syrup all over our pants and the ground.

We stand there looking at Jimmy, who is wiping his mouth, our ruined pants, and the pile of vomit on the ground. Then Jimmy looks at our pants, and the pile of vomit.

He looks at us, then the vomit.

"I'll eat anything," he says.

Punk Rock. Take My Life, Please.

Endnotes:

1. You can always e-male me at furygeo@aol.com. Or snail mail to P.O. Box 323, Village Station, NY, NY, 10014. Sorry if it takes me a while to write ya back. Eventually I will. It's just been a shitty month. Things, they are a changing for Furious George. Lots more on that next month. Lots. But through all the shit we have recently gone through, we'd like to thank all our friends for sticking by us, and thank Ben Weasel, for being a pal. And, of course, thank Timmy Yo. For being there, and being a true friend.

2. Got some new records this month, among them, The Cretins, which rocks out in a nice Ramones-retarded sort of way. Also got the Rational Inquirer CD comp., wow, this thing is incredible. Lots of bands, cool labels, and great music. Rev. NOrb sent me the new Boris, and some other stuff on Bulge. Geezus, I like it all. It's punk fucking rock. The Meatmen/Boris split, and Last Sons Of Krypton record really remind me of why I liked punk to begin with. Fun, fun, fun. The Hysterics, Jersey's favorite band, have a new record out too, called "The Kids Love It" on Tribal War. It sounds as refreshing as the first Minor Threat record. If you love the punk rock, you'll love They ,Hysterics. Oh yeah, and the new Wretched Ones record kicks holes in walls.

3. Furious George has been playing a bunch of shows, and some of the bands we have played with have kicked our butts. Quincy Punx, Screw Kitten, The Injections, Bastard Squad, Der Blanks 77,

COLUMNS

Spent Idols, A.O.D. (yup, they did a reunion show, and it rocked), Average Surburbanites, all rocked. But what rocked most of all was this kid, Mike, 13 years old, who we met in Danbury, and who played "Betty Crocker, Punk Rocker" with us. He played it better than me. Mike, want a job?

4. Finally, get this, C.J. Ramone, Dee Dee Ramone, and Marky Ramone have formed a new band, and are playing around. What are they called? Drum roll please.........THE REMAINS! Doh. I can't wait for "Remainsmania". Maybe they should tour with The Ex-Pistols, Paul Cook, Steve Jones, and Glen Matlock. Reno, Branson, Los Vegas, here they come!!!!!!! I wonder if they'll have showgirls on stage with them. Punk Rock.

choppin' onions

matt average

Well, this is going to be the last column I do. I've finally admitted to myself and others that I really don't have the time to invest in doing one of these things. Being spread thin makes it impossible to give anything a hundred percent, so... Tom Hopkins will be starting another column up which will be much better than this one and will come out more frequently. I don't have much else to say, never really did, and nothing you'd be interested in anyway. I do what I can to keep personal relationships with people out of the 'public arena'. Soap operas are boring, and name dropping is equally boring. Having said that, let's get this over with...

HELP "Point Of View" EP - From my 'point of view', if SENSEFIELD played post-hardcore, it would probably sound something like this. And that's not a compliment. (Day Dream, Nels Bogdan, Endenicher Allee 29, 53121 Bonn, GERMANY)

INDECISION "Samaritan" EP - Metal-core with some sick high pitched vocals. Nothing exciting, but i did enjoy the lyrics questioning religion. (Positive Face Records, PO Box 188, Center Valley, PA 18034-0188)

THE CANDY LAND CARCRASH s/t EP - Spastic post-hardcore by the numbers. (Fountainhead Records, 2865 S. Eagle Rd., Box 329, Newton, PA 18702)

HOURGLASS "Cyl" EP - Faster than the speed of light modern hardcore with vocals that are screamed from the top of the lungs. (Immigrant Sun Records, POBox 421, Buffalo, NY 14223)

GIANT'S CHAIR "Purity And Control" CD - Hmmm... This is kind of hard to describe. they're post-hardcore, but sound nothing like FUGAZI, there's a little bit a SLINT influence, but these guys have their own style. The music moves at a steady pace with a thick guitar sound that's not overbearing, creating an introspective atmosphere. Words really fail to describe this. Either way, this is an excellent disc. (Caulfield Records, POBox 84322, Lincoln, NE 68501)

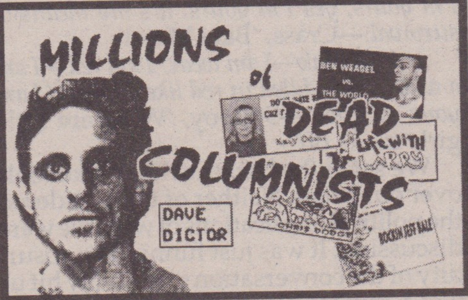
NOSTRIL "Long Division Souffle" EP - Excellent scientist rock from Scotland featuring members of STRETCH HEADS, DAWSON, GLUE and CURLL. The musicianship is excellent reminiscent of the MINUTEMEN with each instrument figuring prominently in the sound, and the guitar uses no distortion. Exceptional record indeed. Comes in a hand made cover. (Class Records, 5 Paterson Terrace, East Kilbride, Glasgow G75 0BA, SCOTLAND U.K.)

Alright then, I guess that's it for now. Some staff writer offered me sexual favors in exchange for a good review of a certain record in here. Truth is I would have given the record in question a good review anyway, but hey... So, Allan, should we renegotiate the deal?

I never did one of these before, but since this is the last one;

END NOTE: I do a zine called Engine, which has a third issue out (interviews with Spazz, Assfactor 4, Failure Face, N.O.T.A., Los Crudos, Dave Mandel, Dan O'Mahony, and stories from Walter Glaser) for $3.00 ppd. The focus is mainly on hardcore punk bands, although in future issues I'd like to get interviews with bands like BADGEWEARER and NOSTRIL. I hope to have the fourth issue out by the first of the year. If you want one send your money to Engine, PO Box 640928, San Francisco, CA 94164-0928.

And that's all. Take care....



The Kids Are Alright

The rain up here in the northwest is famous for bringing on depression. Man, it rains a lot. If you wondered where all the rain that doesn't faii in Caiifornia comes down, its up here in Oregon. It affects every body. It was famous for affecting Kurt Cobain and it's affecting me a bit. I called in sick today at the teach job. The school I'm working at is in the poorest neighborhood with the highest crime rate in Portland. It's a very depressed, 95% white neighborhood in the southeast corner of Portland. My head teacher told me this neighborhood has the largest percentage of busted meth amphetamine or speed labs in the state over the past five years. It is nicknamed Felony Flats. It's mostly trailer parks mixed with very simple post World War Two frame houses. Some still have dirt floors and it's a rag tag crew of kids that show up every morning. A lot of them have bad teeth, wear the same dirty tee shirt for days in a row and let's just say a high percent come from unstable homes. Seventy percent of the school is Title I or under poverty line. And I find myself, 1 of 3 men versus 27 women on the teaching staff there. As you might figure, a lot of the kids don't have any positive male role models in their lives and I find them all over me, reaching out, wanting to play catch, talk, just hang out together and generally responding to me. On the other hand, a lot of the kids totally ignore the women staff members, and I witness a high percentage of the female staff brow beating the kids. Yelling, threatening, scolding the kids day in and day out. And the kids by and large ignore them which causes a whole new cycle of frustration and raised voices with accompanying stern tones. Yesterday, the school had an assembly at the end of the day and the entire time the female principal scolded and threatened these attentive and non attentive kids about the school rules, procedures, and bathroom policies etc. I'm thinking, damn, when's she gonna say something positive like it's good to be back with you kids and all. We hope that every one is doing alright (my class has 30 kids, 35 is Oregon state limit), but no, she closes with a downer about all the classes being left trashed, "Do you do this at home?". Silence! These days, janitors only make it around to clean the room once a week due to budget cuts.) I left the school bummed and on top of it all, it started pouring and it hasn't stopped for seventeen hours. It's now 10 in the morning and I called in sick like I said. I'm sitting on the porch looking into the rain, then I start day dreaming back in time.

Back to 1988 to my infamous old punk rock palace, The Rat House, that sat on Landers Street in San Francisco and 1988 was a rocking raging time in the hood. Michael Dean and Doug of Bomb, Lil Mike of Komotion, Greg Daleof, Jill

the Witch all lived down stairs. Becky Wilson of Nose Magazine shared my flat with me. Internationally known crusty punk, train hopper and future MDC roadie David Ewell lived upstairs with some L.A. Punx. The house was tight and fun. People would come over Friday night looking for one person and end up spending the weekend partying and moving from one room to another on one of the three floors.

Months seem to float by in that easy way it does in San Francisco. Then one day after Bomb came back from practice. Two young brothers named Guiliano (12 years) and Stetano Bourban (11 years) followed the band home talking about how they want to start a band and could we help and hey what's going on and before long they are both main stays in our house. Sure enough, first Bomb then Lil Mike (who released the Rolling Scabs7") and Reiner Campbell backed them up, played Gilman, and hung around us 24-7. Guiliano stayed around the most. They wrote songs. flirted with the females and constantly tried to hustle us to turn them on. I'm sure their first beers and tokes of pot occurred hanging out with us in that time period. We did look out for the guys and monitored their substance abuse and mostly just hang out. Guiliano was so excited and full of life and he found a reality that worked for him in a way that seventh grade didn't.

A couple of months passed like this til one morning I pick up the phone and it's Guiliano's mother. She wondered what was going on over there. Why were her two pre-teens hanging out with us? I tried to explain it the best I could. Her sons were unique. They came in contact with these (us) young adults, muscisians, punks, writers and other assorted Bohemians found they liked communicating and spending time with us. I personally look out for them as do other members of our household. She sighed and said she "appreciated it", but that she didn't want her boys to hang out there anymore and I was not to let them in. I tried to suggest her coming over with them for some coffee, but she declined and I firmly respected her request. I put down the phone and over the next few days all the housemates got the news. Everyone felt bad but we all agreed we couldn't let the guys back into the house. When Guiliano was told, he was bummed out. He tried flattering us, then begging us and eventually cursed us. Then we didn't see Guiliano for a while til he stopped by and told us he'd gotten in trouble at school and his father was shipping him out to a prep school in Massachusetts. He was really bummed. We tried to say it would be alright and we'll do a gig when you get back. And then Guiliano was gone.

A month or so went by we'd hoped to get a letter or something, and then one rainy day, Stefano, Guiliano's brother came to our door and told us Guiliano was dead. He had run away from the school with some other boys and got into a warehouse and then fell down into an elevator shaft breaking his neck. We were all dumbfounded. I called Guiliano's mom. She cried on the phone to me and it was so sad. She admitted Guiliano would have been better off hanging around with us. I told her Guiliano was very unique and was living his life fast wherever he lived. And she stayed on the phone quite a bit and I told her that I have a son who lives in Portland and that I miss him terribly and she cried and cried. Then I snapped out of it.

But it's still raining cats and dogs. Back to school tomorrow and try to be part of the difference in some kids life. The kids are alright... And on a musical note, I get to announce to the world that Tom "Champion" Pig, Steve of the Drapes and I have a project in the works and it's named the Submissives and it's various sweetly perverted love songs that celebrate our submission to the superior sex set to early 80's thrash style music. I'll let you know when and where it's coming out. Merry Solstice.

Dave Dictor/ 16016 SE Division #321/ Portland, OR 97236

TIME, BACKWARD!
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In mv red hiqh-heels I've no control,/ The rituals of repression are so old/ You can do what YOU like, there'll be no reprisals/ I'm yours, yes I'm yours, it's my means of survival.—Crass, 'Bata Motel'

I am pink—I am weak/ I am red—I am a whore/ Swaddled in red like a target/ I am your sacrifice —Spitboy, 'What are little girls made of?'

We sat at the bar, chuckling like fools over our beers. Neither of us considered the political implications of what we were discussing. It was just funny. The absurdity of the conversation eventually hit us like a cement block, and all subsequent laughter was nervous and self-concious. 'So, we're attracted to Catholic school girls? What do we do now? Get are girlfriends to dress up in plaid jumpers, white blouses and knee-highs? That's just fucked up, man.' Ha ha.

Joycean epiphanies, litle flashes of insight precipitated by tivial dialogues or events like the bar dialogue above, reveal a whole helluva lot about ourselves and the world we live in. And it's appallingly conceivable that all men (save the progressive few who have painstakenly weeded the wicked ways of the world out of their daily discussion and activities) might very well pop a squat at a bar and confess, or boast, of their 'affections' for high-school girls, easy women, docile women, or infantilized women. Why?

Evidence of men's twisted attraction to weak, docile, and infantilized women, as opposed to strong or matu~e women, can be seen, my friends, in the facts.

Fact: most women enter into prostitution at the age of 13. Fact: half of prostitutes over the age of 18 were abused, physically or sexually, as children. Fact: the single greatest cause of injury to women in the U.S. is battery. Fact: 70% of men who batter their wives go on to sexually or physically abuse their children. Fact: almost 40% of all women have been sexually abused before the age of 18 by an adult man, albeit a relative acquaintance or friend.

And, yes, these statistics were largely developed by feminist researchers and compiled by the Women's Action Coalition (WAC). Surely you don't expect government agencies to reveal such information. But the point is to query why such statistics exist at all.

Why is a woman's beauty in America determined by the degree of delicacy in her outward appearance (Kate Moss), her youthful, almost adolescent facial features (Kate Moss), or her timid, reserved, slave-like mannerisms (Kate Moss)? Even more critical is the question, what impact does the conventional image of beauty in America have on women and our relationships with one another? Is it the conventional image of beauty in a woman that encourages and precipitates sexual violence? If so, then who the fuck created this image.

To be sure, the conventional image of women's beauty didn't just emerge from the heavens. No male Creator made men instinctually attracted to victimized images of women. These imaqes of women were socially constructed. and emerged in the media, in the home, and in our minds not too long ago. There is nothing 'natural' or intrinsic about these images of women. Nothing.

But while our culture demands that the proper woman, the attractive woman, be docile the American judiciary requires a woman who is sexually assaulted to violently resist her attacker with

every fibre of her body, essentially with inhuman strength. How is this possible? Its not. But the American judiciary, evident in the 1991 St. John's rape tFial as well as a miriad of other rape cases, demands that a woman vehemently resist her attacker. Women are expected to exhibit racenous sexual restraint while remaining passive. Ultimately, then, women who were taught in the home and the world at large to be passive, were, are, and always will be seriously fucked in the courtroom. Let me illustrate this paradox.

First consider what being feminine is. Feminine is speaking softly. Feminine is walking lightly, gliding across a floor. Feminine is walking as though one's legs are shackled together, in small, calculated steps. Feminine is aesthetically soft as in the curves of a woman's body or the complexion of her face. In a woman these qualities of femininity are adored by the world. A woman who shouts, stomps around and walks bow-legged is hardly the object of beauty in any Ame~rican institution.

No, the people who are expected to shout, stomp around and walk bow-legged are men. Us men, our culture demands that we walk like big-dicked characters, strong, secure, and conquering. Consider that women are expected to be attracted to. Attractive men are supposed to be masculine. Masculinity, as we all know, is broad shouldered, tough, rugged, bit dangerous and even belligerent. Remember the seduction scene from *Gone With the Wind*? Our friend with the big ears, after an explosive exchange with the stereotypically feminine Scarlet O'Hara, literally lifts her off her feet and drags her off to the bedroom against her will. Then he gave her what she needed. Off the big screen and on the streets such a scene is rape. In the film, though, Mrs. O'Hara wakes up the following morning with an ear-to-ear grin, lamenting of the night before. And what about the more contemporary Spur Posse who were given a warm welcome by fellow students when they returned to their high school after being tried for raping girls as young as ten? This is an example of male sexual liscense, liberties that men are allocated by our culture at the expense of women's liberty. It is permissable in our culture for men to conquer women against their will, physically and sexually, while women are conversely conditioned to be mere spectators in the midst of their own violation.

Thus we have pandemic rape, child sexual abuse, wife battering, sexual harassment, et al. Then rape or some other form of sexual violence goes to trial.

Elizabeth Stanko, a brilliant feminist researcher and writer, discussed and developed what she called the 'second assailant.' This assailant is, according to Stanko, all the agencies that respond to reported rapes, including the police, lawyers, and the courts. The first assailant, of course, is the perpetrator. The formentioned agencies go on to figuritively rape women a second time. Look at the St. John's rape trial in 1991, which Peggy Reeves Sanday has expanded upon in her study of aquaintance rape, *A Woman Scorned*.

Angela, a Catholic Jamaican immigran~ attending St. John's University in Queens, New York, was savagely raped by members of the university's lacrosse team. Angela's social background constructed her as a child, it infantilized her, as a number of people who interviewed her observed. One man, believing she was 15, was suprised to find that she was 22. Timid, reserved, and exhibiting extreme self-constraint around the university made her the perfect target.

The rape for the men involved was a veritable game wherein one man set up the situation, others participated, and others stood behind to spectate. They had male sexual liscense and intended to take full advantage of it the evening they brought Angela into their home.

The man responsible for bringing Angela into their home, a house incidentally called the Trump, went on to feed her drinks, vodka drinks presumably laced with some sort of sedative. After Angela was sufficiently inibriated the man feeding her the drinks made a number of sexual advances towar progressively grew more aggressive, despite her naturally inoffensive verbal resistance. When the case was brought to trial Angela testified that she responded to the unwarranted advances with, '...not now. if you want this some other time, it's alright, but not now.' She didn't want to make a scene.

Once the alcohol and whatever else kicked in Angela felt nauseas and dizzy. She fell in and out of consciousness. In this state she was raped repeatedly by a number of men taking turns while others stood outside the room and watched. After the men were finished at the Trump they threw her body, then flopping around like a fish out of water, into the backseat of a car en route to another house called the Nugget.

When the case went to trial public opinion was torn. Some believed Angela had been brutally raped, while others believed Angela 'asked for it.' Similarly, the *New York Times* reported that Angela 'gave' oral sex to the men, implying that there was consent given by Angela. According to Peggy Reeves Sanday, public opinion argued that Angela's case fell under seduction, not rape, much more like the sduction scene in *Gone With the Wind*. The case of the Central Park jogger two years earlier and the media coverage of the case indicate that the public still perceived rapists and perpetrators of sexual violence as ominous dark strangers that jump out from behind bushes. In 1991, and certainly in 1996, the public has difficulty believing that perpetrators of sexual violence are acquaintances, nevermind relatives or dear, dear friends of the family.

It is in the actual trial of the 1991 St. John's case, though, that one can understand how cultural perceptions of women allow sexual violence to exist and subsequently ensure that victims of such violence remain defenseless in the courts. Under cross examination, Angela grew frustrated and violently indignant. The defense lawyer, essentially forcing Angela to relive the experience at the Trump a second time, used Angela's courtroom angst against her. Proper women, if you remember, are docile. They're not supposed to get angry. Consequently, the defense argued to the jury that Angela's aggression (as a result of the defense lawyer's badgering) pointed to the fact that she was a 'scorned woman' who created the case against upstanding college boys to get back at them for who-knows-what. The aggression Angela displayed in the courtroom during her testimony was also used by the defense to pursuade the jury into believing that she was not passive the night she was raped at the Trump, that she played a very active role in those sexual exploits. Had she remained passive on the stand the jury might have believed her. But wasn't it her passivity that sealed her fate the first time around, in the Trump?

This is rape and sexual violence in America. These are the roles that 'natural' male aggression and women's 'femininity' play in perpetuating sexual violence in both the streets and the courts. Although the dynamics of sexual violence are much more complex than the above rambling indicates, I do hope this rambling has illustrated the impossible, though intentional, social perceptions and expectations of women.

Catch 22, you say? Well, our culture's paradoxical demands on women's behavior, as I stated earlier, weren't simply foisted upon us by some saviour or god or other. ~his makes it incumbent upon us (me, the babbling revolutionary, and you, the listening revolutionary) to figure out where in our mineral-rich history these paradoxical expectations of women, to be both passive before the world and aggressive in the face of an attacker,

emerged. Its also incumbent upon us to understand, conversely, how the 'naturalness' of male sexual aggression and subsequent cultural male sexual license developed throughout America's proud, proud history.

The following column will contend with these devastating historical developments. So, next time your eyes are nothing more than slits painted red with alcohol and some jack-ass goes off about his uncontrollable urge to 'hook-up' with a Catholic school girl, try and explain to him why this attraction exists. More likely than not, he'll turn to you with that incredulous expression that the betrayed wear and tell you you're full of shit. Do it anyway.

LET'S JUST END IT!

Those friggin' loud bad men from Philadelphia are back with a bang! Last month the Headache Records CD called LIME CELL hit the streets and hit 'em hard! These cranky motherfuckers have been devastating the Northeastern landscape for years and have great product available on vinyl on Headache Records, Ruff-Nite Records and Blackhole Records. You don't get a streetpunk band no meaner than this! Kevin McCarthy handles the vocals; Bob Belcher plays guitar; Steve McCarthy plays bass; and Pat Durkin plays drums.

The LIME CELL attack is frothing with beer. This is the full hammer on the cranium punk rock approach. Listen to "Get Over It" and "Ready To Try". This shit is the real deal! Punk rock for the working man! LIME CELL does a fast and fucked version of 7 SECONDS "Drunk Till I Die". Whew! Blistering heat on that cocksucker! Get a twelve pack of Old Milwaukee and the new LIME CELL CD and yer life will become complete.

Blackhole Records out of Philadelphia has resurrected some powerful art punk from 1984-1986 era. The band was Philadelphia's own RUIN and they had complex start-stop dissonant guitar punk with heavy vocals and a jagged rock edge to them. Somewhat like the unholy buttfucking that the URINALS could give MINOR THREAT. West coast art-punk afficianados are still talkin' about their performances 10 years later.

G.M.M. Records from Atlanta, GA has a couple of good street punk records for you this month. First you have BOOTS AND BRACES, a German oi band that has been around for damn near 10 years. This is authentic shit by some guys that have been around the block more than a few times. Matt, Florian and Company had their first EP release "Aufrect Gehen" way back in 1987, Now, as the new EP crys out: "The Krauts are back." Side one begins appropriately with "Oi Is Still Alive", And this shit has all the enthusiasm of a bygone era. Favorable comparison to PETER AND THE TEST TUBE BABYS could be made. BOOTS AND BRACES toured the US recently appearing with the WRETCHED ONES in Jersey and THE ANTI- HEROS in Georgia.

Another fine release this month on G.M.M. is MAN'S RUIN. These five women play streetpunk with authority and immediately dispel that old myth about streetpunk being exclusively male territory. The first track has real...er...ovaries and kicks your candy-ass mysogynistic butt from here to over there. The G.M.M label offers great records by Germany's OXYMORON as well as U.S. bands like the TIME BOMBS 77, THOSE UNKNOWN and Atlanta's great ANTI-HEROS. ANTI-HEROS are touring the U.S. now and if you look real thoroughly you might find the fuckin' rough and tough streetpunk 3 song ANTI-HERO's single "Murder One" on G.M.M.. Look even deeper in that used single bin and try and come up with the ANTI-HERO's EP "Election Day" from 1992 on G.M.M. (Gimme My Money) Records. Check all three songs : "Election Day", "You'll Never Put Us Down", and "The Youth Anthem: Oi Oi Oi!". Good shit! If you really scour the stores you'll possibly discover one of the two ANTI-HEROS Link LPs. The first LP is called "That's Right" with classic ANTI-HEROS tunes like "You Can't Kill The Blues With a Gun" and "The Otherside". The second Link LP is titled "Don't Tread On Me" with some brutal punk tunes like "Dark Streets" and "Escape To The City". Fuckin' tough as nails.

While we are celebrating antient punk rock lore lets show some respect for Germany"s ANTI-HEROES. In 1985 the band put out the EP "It's Time To Change" . This EP has a couple of good anarcho-oi numbers in "The house they build" and "Dear J. Christ". A pleasant treat is the 1987 EP entitled ...."And the government laughs". This rocks even harder than the "85 model. Tough punk music surrounded by well thought out lyrics. In "Security by Technology" the ANTI-HEROES sing: "Surrounded by bombs I don't feel secure, they say : 'they are bombs for peace' but I'm not sure"..... In "Rock'n'Roll under control " the band sounds more like 1977's KIDS from Belgium. Some lyrics: "Rock'n'Roll became a battlefield for narrow minded brains, and the most ripped off were we who stood between the lines" Great!

One of the fuckin' toughest bits of oi to grace these speakers lately is the new Helen Of Oi LP by HARD SKIN called "Hard Nuts and Hard Cunts". Every song on this LP just reeks of beer and sing along oi. The lyrics capture some of the frustration of life in England today and the bonding amongst the lads to try to deaden the pain. In "Desparation Street". HARD SKIN sings: "Now I'm down on my luck and no one gives a flying fuck. Can't afford no fags and beer, It ain't fuckin' pleasant being here, On a council estate that's falling down, with drugs and prostitution all around." In "Oi Not Jobs", HARD SKIN chants: "I don't like your company, I won't work in your factory. I'm just a geezer who likes beer, So get your boatrace out of here." This trio plays tight melodic Oi with some of the best three voice choruses this side of the Thames. Get it!

On the front lines with the U.S. BOMBS. The BOMBS were in top form for a recent show at Gilman St.. The band played their asses off with a rough but good natured crowd in attendance. The WORKIN' STIFFS were in the audience thrashing like men possessed. An excellent evening for everybody. Andy from Northern Ireland got the award for U.S. BOMBS fan from afar, when two nights later the festivities were held at the Chameleon. ONE MAN ARMY did a good job opening the show for the BOMBS.

Look for three new releases from S.F.'s favourite sons THE WORKIN' STIFFS in the upcoming months, including a full length LP on East Bay Menace Records out of Oakland. Ian and Sol, from Chapter Eleven Records in Sonoma, will be delivering a compilation of Chapter Eleven bands that includes THE WORKIN' STIFFS. Then Greg, from SWINGIN' UTTERS, and Ken, from DROPKICK MURPHY, have a SF/Boston compilation comin out, with WORKIN' STIFFS, SWINGIN UTTERS, LOWDOWNS, REDUCERS, nad RANDUMBS tracks plus a slew of great Boston streetpunk.

The CANDY SNATCHERS came to fuck shit up in these parts, and fuck shit up they did! The Thursday show at the Berkeley Square was sparsley attended, but that doesn't prevent Matthew and Larry and the CANDY SNATCHERS from lettin' it all come apart at the seams.

COLUMNS

Tainted blood splattered about, guitars were used as javelins. The sleepy Berkeley crowd almost woke up.

Then Saturday at the Kilowatt the CANDY SNATCHERS topped their own insane level of bizarre behavior. Larry took several headers off the stage complete with the broken ankle in a somewhat damaged cast. Plasma spewed about. I guess the CANDY SNATCHERS figured, "What the fuck, it's the last night of the tour", so these crazy fucks lit the bass drum and the bass guitar on fire! We're talking LARGE flames leaping off the bass drum! The fuckin' plastic and metal hardware were Goddamn melting! The bass player ended up in the audience with flaming bass guitar and napalm-like entrance complete. The Kilowatt management was noticably displeased with the antics. Fuck those assholes. The CANDY SNATCHERS have lots of vinyls available for you: the self titled LP, "A Live On Five 5" record on Headache, and a brand spankin' new 45 on Black Lung Records featuring "Do Me A Favor And Die", an original and a cover of "Cock In My Pocket" by Iggy. These new tracks can only whet your appetite for the over the top live show. See it! Get wet with it!

Keith and his quality label Wound Up Records, Kansas City, Kansas, has a new offering for you this month. The new EP is called "Gonna Do It Tonite" by CRETIN 66. The first cut comes knawin' tight on yer ear. "Smash Out Windows" fuckin' rocks! CRETIN 66 sings: "Gonna jump and shout and bust out windows, Gonna drive my car right through your fuckin' house!" One minute and twenty four seconds of rock 'n' roll mayhem. These guys have a feel for the roots of rock 'n' roll, not unlike the HUMPERS. The other strong cut is "Garbage Disposal" whigh might conjer up visions of the CANDY SNATCHERS. Fast guitar laden rock with hooks.

The SNOT ROCKETS have been destroyin' ear drums and familys for quite some time now. This fast dirty punk rock is out to ruin your measly little womb - you ain't secure no more fat-boy. The SNOT ROCKETS come slammin' into your fragile sensibilities with "I Hate My Job". This is rough punk without all the pop-crap trimmings that Larry Livermore and those idiots at Lookout Records keep tryiing to force-feed American youth. Fuck that mild-ass safe pablum! Go with the SNOT ROCKETS instead! This shit has more danger in thirty seconds than Lookout has in it's entire catalog. Listen to "I Lied", that's real punk rock! Snarling vocals, stinging guitar and crushing drums. Great!

You already know that Beer City Records rocks everytime they put a record out. This new EP by THE DROIDS is no exception. Very powerful punk rock with intelligent lyrics and competant playing throughout. THE DROIDS are from Mahitowoc, Wisconsin, and are a pleasant relief from that butt-boring BORIS THE SPRINKLER bilge that comes outta Wisconsin!

Sussex, New Jersey's BRISTLES presented a new 45 last month on Pelado Records. It has that great snotty 1977 feel to it that you have come to expect from this solid punk band. Rockin' tunes with good lyrics, i.e. in "World War Three": "They don't want to educate us, They don't want to give us a chance, They don't want to employ...They got us where they want us to be..." Give "This bombs for you" a listen, you'll like it.

The GREY SPIKES from Los Angeles, California, have disbanded. You could probably attribute their demise to the evil influence of the female of the species. However, there's a new EP called "Thunderation" on Demolition Derby available. It has a couple of rockin' songs on it, such as "Ready To Lose" and "Infinite Attitude". Reach back into the cobweb area of your drug-adled brain and you'll remember "Redwing Motel" by GREY SPIKES. Now that fucker rocks! Look for a 1 + 2 CD release by GREY SPIKES next month.

Fuckin' Vulture Rock continues to drop bombs all over the free world! One of the new slabs of punk rock is THE SYSTEMATICS with their scorching LP "Clockwork Society". This LP is filled to the brim with relentless hard punk shouting and guitar assaults. Madeleine has one of the strongest punk singing voices you're gonna run into. Mike and Ter from the GLORYSTOMPERS provide guitar and drums, with Nik on bass. The whole band is really very good with smart lyrics; in " Government Song" the SYSTEMATICS sing: "You are always starting wars, lives lost are never yours. You think with greed, Jump upon your faithful steed...Do not listen to what we say, No such thing democracy..." Fuckin' great punk rock!

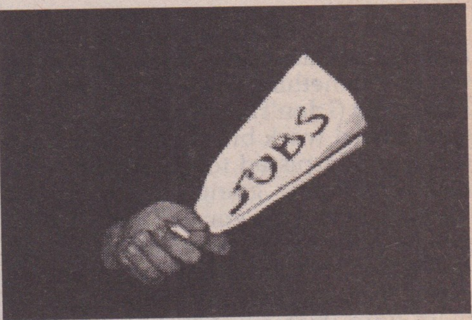
The second Vulture Rock selection for you tonight is a release of older material by BRUTAL COMBAT, A French oi band from the mid-eighties. The LP is called "L'enfer C'est Le Paradis' " and it includes a bonus 3 song EP. The first two tracks on this LP, "Skinheads" and "L'enfer C'est Le Paradis' " are studio tracks from 1984-1985. The rest of the LP and the bonus EP are recorded live from the soundboard at Amadeus Caorle, Italy 4.16.1988. The sound is quite decent for a live recording and the LP demonstrates some of the power unleashed upon those hapless Italians on that fateful day.

Upcoming products from Vulture Rock includes a double 7" called "Trueforce" with HAWK, BLADE, LRF, and WSB Choir. We also can look forward to a BOOT PARTY LP with 11 tracks and a WEST SIDE BOYS LP.

Late breaking Italian Oi alert! Great sing along Oi provided by FIVE BOOTS on their new 10" record " Le Nostre Piccole Storie". These guys punk out and they have correct politics : " Skinheads Contro Il Razzismo". Italian Oi demo of note; COLONNA INFAME - good shit!

See ya round.....

See ya in Hell!



I worked as a waiter in a well known, relatively upper class restaurant for about three months 3 couple years ago. Compared to some of the work horror stories I've heard this place wasn't half-bad—we earned the standard $2.13 per hour and everything else was tips. For those not hip on the restaurant living that means you can earn anywhere from $4 an hour on a slow Tuesday afternoon to $12 on a busy Saturday night. In this particular establishment you were almost guaranteed the low end of the pay scale because the management made a point of having 8 people on a Saturday night when only 4 or 5 were actually required. They did this because of the high turnover rate, which, incidentally was attributable to having way too many people working at any given time. Can you say infinite regress? Thus we all spent a lot of time bitching because we had to dress up in khaki pants, white shirt and tie only to stand around with only one or two tables to wait which works out financially to close to $5 per hour which hardly pays the bills. I don't know about you but even if I was getting paid $25 every time the hour hand creeped forward a notch I would still find it hard to grovel to families who decide to take out their frustrations on me because there is nothing I can do about it except maybe scratch my nuts with their fried cheese sticks. What the fuck, waiting tables suck unless you are the type of person who actually *like* people or, more accurately, enjoys meeting total strangers who expect you to bust

your ass for them. I hey of course will reward you with whatever pittance they deem appropriate thus putting them (finally) in a position of power that they are denied by their own bosses 40 hours a week. When they are out with their family though they can finally be boss and jerk you around indefinitely. Now I don't blame the patrons for my sabotage— I can understand it even if it is stupid. But without the waiters management would never make a dime and they treated us like shit because, what the fuck, how hard is it to find another waiter who will put up with anything the management or a customer dishes out. (answer: not very.)

Okay, so I have had a particularly bad night. Valentines Day and I end up clearing something like $23 for five hours hard work (I don't mean driving railroad spikes hard work but fucking hard just the same.) I'm pissed, totally disillusioned and considering going back to school 'cause you can do your shit well, get a good grade and not have to kiss any ass. If you don't suck ass waiting tables the money gets sucked right out of yours. So there I am (tragic huh?) dressed like a Catholic prep school boy and hating this place that wastes my time, my life, my only life if my belief system is accurate, to make them a buck. I decide then and their to quit.

Now the revenge part. Like most restaurants we had cheesy piped in music from the likes of Michael Bolton, Christopher Cross, Air Supply, hell I don't know exactly what it was but it was agonizing. Fine. Screw your employees, always side with the customer (even if he's the direct reincarnation of Adolph Hitler), but making me listen to castrated grown men ohh and ahh about sailboats, sunsets and sodomy is more than I can tolerate. So—the sound system for the restaurant is pretty lame, up by the hostess station and made up of a cassette deck, amp, and about 6 horrible cassettes they bought from some company that probably provided music for concentration camp inmates to boost their spirits.

One night I take all the cassettes home with me after closing. I put them on my deck and let them play for a while, about 10 minutes. Then I stop the tape and record myself saying either, "you are all eating dogmeat", "I fucked your mother", or some other phrase that would not only offend but shock a patron that had been busy grooving to some Air Supply song over his pasta primavera. On a couple tapes I inserted brief 3 second clips of static, other times I just screamed and, feeling artsy, I put in the very beginning track of Locust Abortion Technician by the Butthole Surfers. Imagine a restaurant full of Jesse Helms supporting folks hearing the word SATAN! resonating repeatedly through the sound system! I had quit by then so I honestly do not know what the reaction was like (I know I should have stayed on but I just couldn't take the abuse any more—you understand don't you?) but it had to be great. Management was so fucking stupid they never would have guessed the obvious at first. I'm confident they brought in technicians to "check the wires" etc... but the same shit kept happening and I hope that many customers had digestion problems not including those caused by the food. I contaminated all the tapes at random points so an obscenity, static, punk, grindocre or whatever would not appear intentional but a weird, unexplainable phenomena. Although the job was painful this prank made it well worth it.

Please send us your story about a job you've had, good or bad, or some scam or revenge thing you or a friend or co-worker pulled in order to maintain their sanity, dignity, or ability to keep on going. All stories will remain anonymous. Address to 'Hand Jobs' c/o MRR.

CRETINS FROM LONDON

Well, my broken rib seems to have healed nicely, but NOT the sorry state of my finances, hence my erstwhile continuation of living the life of a reclusive hermit these last few weeks! (no-one believed me when I insisted I couldn't attend the recent 2 day 'PUNK NOSTALGIA' festival at BATH, so "sorry" to everyone who attended - bands and punters alike! - for not giving you all my loyal support, but believe me, whilst "wild horses" wouldn't have kept me away, the ominous figure of my bank manager and ever looming shadow of my credit company could - and DID!!!)

But by far the best news to reach the grizzled ears of yours truly to pluck me from the depths of doom and gloom, comes in the form of (yet another!) reformation of an erstwhile "long - gone but not forgotten" punk band, i.e. INSTANT AGONY! For the benefit of the "unenlightened few", here follows a brief synopsis of this 'cult' crew - the rest Qf you, bear with me OK! They hailed originally from Birkenhead in the North of . England (the more 'street-cred' side of the river Mersey, as opposed to the renowned city of 'Liverpool' on the other banks!) - i.e. the same town that spawned 'funster punksters' 'HALF MAN HALF BISCUIT' and the infamous footie team 'Tranmere Rovers Football Club'!

This 4 - piece combo were probably at their 'peak' in the early 80's and fast developed a huge following in England and the rest of Europe that seeped across the Atlantic to the States (despite the fact they'd never gigged outta England!) after they were adopted and 'lumped in with' the best of the 'Oi!' bands of the 80's (however wrongly!) fast achieving cult status with their now much sought after 7" single vinyl releases, i.e. "THINK OF ENGLAND", "FASHION PARADE", "NO SIGN OF LIFE" and "NICELY DOES Ir'.

The band consists of 'ANT' (Anthony Yeardsley) on guitar, 'TABBY' (Paul Cavanagh) on bass, 'BAZZA' (Barry Hilton) on drums, and of course, the legendary 'HOCKY HOMEBREW' (Steve Hockenhull) on lead vox, who has endlessly 'kept the faith' and continued playing/singing in various excellent punk bands ever since, including a spell of shared lead vox with MANDY in Liverpoo! based combo 'M.D.M' and to date, fronting the 'GO-HEADS'.

After commencing recording their debut album for FRENCHIE GLOADER's infamous "FLICKNIFE RECORDS", they sadly parted ways in 1984 prior to the final mix and completion of aforesaid album - the rights of which have supposedly been bought by another label (much to the consternation of the band members, who fear any release of the recording can hardly do them credit, due to its unfinished state!) So - here endeth the brief "history lesson" of INSTANT AGONY" ..what of the future?

It was actually BAZZA who just contacted me with their news, (as he's now established himself in London!) so here it is, straight form the horses (well, "drummers!") mouth! .... "It all makes perfect sense for us to get back together NOW - the whole reasoning behind our reformation is because Charles and Di" (i.e. Prince Charles and Princess Diana - 2 of our parasitic monarchy, for anyone fortunate not to know!) "are getting a divorce - the timing of which is perfect! After all, we originally got the *band* together when Charles and Di first got together, so it seems logical to reform to celebrate their divorce, and dedicate our reformation to James Hewitt!!" (if you haven't heard of HIM - don't ask - you're happier in your ignorance!)

"We hope to retain our complete, original line up, although at the moment

its not 100% certain if ANT will stay the course - but this time around, we'll have a tighter sound and harder edge to it all. We've actually had mega interest from a major German based label, but we won't be tempted, and have decided to keep everything independent still. We'll definitely be recording a brand new album early in 1997 which will consist of mainly new numbers, plus a couple of suitable oldies reworked '1 990's style' and we'll be using the services of a really well known (but still totally cred!) engineer/producer, who I shan't name just yet! And we'll definitely be playing live gigs as INSTANT AGONY again - we've been asked to play a great Christmas Punk Festival and another excellent festival next year and THIS time around we hope to finally get over to play the States! It's definitely 'all systems go' for us again ...."

I guess its a classic case of "watch this space" for any updates - although the wait will no doubt be "agonising" !!! That's a wrap - ciao, a presto mia amici! (sorry - I've been taking Italian lessons - but THAT'S ANOTHER STORY ...!!)

The Quality of Military Life

by: TK Getzgo

I am at a bit of a loss on where to start this month's column, if you can believe that, since I tend to be a bit of a loudmouth, never shutting up and always letting my opinions fly and land where they may, consequences be damned. (I know, I know... a *bit* of a loudmouth?!?!) I have a deadline to meet, however, and I know that at least two of you are out there reading me every month. (By the way, even if you hate me, thank you, sincerely, for reading.)

I have been on a furious tangent the past few columns, attacking this and that, and generally being a negative prick about everything. (Punk!) Tonight I seem to be mainly obsessed with parentheses. (Super punk!!— though I probably ought to leave that kind of kookiness to the good Reverend.) The negativity is there for reasons which should be fairly obvious if you are familiar with the military, even if only through my column. I will try, however, to find some positives (aside from getting out) to discuss about the quality of military life.

How about this for a positive (and punk!) topic: I have chosen to motivate myself with some scratchy old Crucifucks lps during this trip to the keyboard. That is at least as punk as all of these damn parentheses (parentheseses?). Of course, these records make me think of my old pal Ronnie Reagan, and that isn't a positive thing. From there, my mind fast-forwards to the fact that election day (Or is it "Election Day" now? Perhaps, in this age of commercialism, it should be something like "Taco Bell Election Day" or "Marlboro Election Day" or something?) is just around the corner. By the time this gets printed it will be history. (Actually, by the time I finish writing the damn thing it should be history. I'm glad there isn't a tax on parentheses yet.)

Here is a positive fact about being in the military: we are allowed to vote, unlike our brothers and sisters in penal institutions across the country. Of course, our local (military-generated) newspapers flood us with tidbits explaining how much the Republican party loves the military and how much the Democratic party hates the military and how all good (read: patriotic, Christian, bootlicking, non-thinking) soldiers and sailors, et al, should consider their own best interests when voting. Naturally, they mean to vote for the candidates who are promising to raise military spending, etcetera, etcetera. It's pathetic. I guess they want a gun in every home and a pineapple on every plate. Too bad a huge percentage of Americans can't even afford a plate, much less a pineapple. None of us can afford another B-2 Bomber or Nuclear Submarine.

See, there I go, getting negative again. To remedy that I'll (insert shameless plug for War Resisters League, 339 Lafayette Street, New York, NY 10012 here) have to try a little bit harder. I apologize. There have got to be some positive things I can share with you nice people that fall within the realm of military life, if not punkdom.

In the military you can get free stuff! That's pretty positive, right? Everybody likes free stuff. I mean, hell, it's *free*. I'll start with the free clothes. We all get issued a bunch of uniforms during boot camp. Neat stuff, too, I tell ya. Black stuff, and green stuff, and camouflage stuff, and very punk-looking boots. Of course, we have to keep it in good shape. It gets really dirty, really easily, and costs alot to clean. It wears out quickly, too, and has to be immediately replaced. See, the stuff they give out for free is of inferior quality to the (identical in appearance) stuff they sell at the military clothing store. Come to think of it, that's actually a pain in the ass, and not very positive at all. Scratch that.

Now, it would be a tough task to bear coming up with a non-positive slant on this one: Free Education! Hell, yeah. We can get the G.I. Bill. We get trained in specific job skills. We get discounts at colleges while we are on active duty. What could be bad about that? (Of course you've all figured out by now that I am just setting these things up as seemingly positive just so I can rant and rave about how fucked they are. Right?)

OK, the G.I. Bill. I discussed that in an old column, actually. In case you missed it, here are some high (read: low) -lights: We have to pay $1200.00 into the general fund for the G.I. Bill in order to get any benefits. If you are kicked out for any reason, or (duh) go AWOL, you lose the benefits and your money. (Doh.) You have to complete an acceptable degree program within ten years of getting out of the service. That's not on any of the ads, is it? They decide if your program is acceptable. They decide if certain classes are covered. They decide a hell of a lot more than they ever tell you. If those reasons aren't enough to prove that it sucks, think about this: By signing up for the G.I. Bill at a college or university, you submit to yourself to being assigned a personal counselor (who, by the way, couldn't give two shits about you if you paid him/her). This counselor acts strangely like a parole officer, requiring you to submit desired schedules to him/her before actually signing up for those classes, check in with grade reports (which the counselor receives before the student does), and engage in extracurricular activities, as long as they involve the school or a church in some "positive" (hey! there's our word!) way.

I don't even have to discuss the "specific job skills", as the only options are, pretty much, killing people, blowing shit up, fixing stuff as cheaply and sloppily as possible, and doing meaningless busy work like mopping, waxing, and buffing floors. As for the "free" or "discounted" college while on active duty, the only thing that is truly free about it is that it will never burden you again. The only schools which the military deals with in this program are Junior Colleges and Vo-Tech Centers which have completely non-transferable credits. What a deal!

I guess I'm just no good at masquerading as an optimist, so I'm going to quit trying. (As Homer Simpson once told his boy Bart, "Son, if something is hard, it's not worth doing.") (Insert something just to have an excuse to use parentheses here.) (Find an excuse to write the totally fun word "parentheses" here.) I wanted to be positive with this column. I really did. It's just that, well, the military sucks. Bad. There isn't anything that I can say

that is positive unless I'm being sarcastic. It's that simple.

Maybe I could try and put a positive spin on the fact that military stores finally raised the price of tobacco products to be in line with the civilian world. I mean, I don't smoke or dip or chew, so it's not a bad thing for me, right? I'm not so sure. If there have to be taxes in this country I sure don't mind seeing them on things like tobacco and alcohol, which I also abstain from using, much to the chagrin of the military machine. (They like to keep their people drunk so they don't think about what's being done to them.) The big problem with statements like that is that they come dangerously close to being supportive of Capitalism, which I'm not. Besides, it's just one more way for them to fuck us. I can't be in favor of that no matter what.

I guess I'm just going to have to settle for a short, semi-negative (but trying-to-be-positive) column this month. What could possibly be bad about that? (...I'll be back in form next month...) (...hopefully...)

Teenage Suicide

WITH NICK FITT

The patriots cheer wildly as their overseers watch. The dissidents arereprimanded or ostracized. Everyone else loses their sense of individuality to a gang mentality. There is lots of screaming in praise of the homeland and bitter resentment for the enemy.

Does that sound like Nazi Germany? The Soviet Union? Nope. Right here in the good ole USA kids are being bred with a jingoistic approach to human relations and taught that individuality is bad. It takes place in public schools. This mentality is celebrated in the Pep Rally. Also known as the Prep Rally.

I remember my first rally Freshman year. It was the last day of the first week of school. Everyone gathered in the big Gym to celebrate the greatness of the Almighty Attleboro Hell Hole. I sat on the Senior side with these two indy rocker kids from my art class and smoked pot (which went unnoticed due to large amounts of smoke being given off by the smoke bombs).

If any other government institution attempted to herd people into a small enclosed space with poor ventilation and no heating to celebrate their patriotism whether or not they actually had any people would (hopefully) go apeshit and refuse. In America's public high schools not only is this kind of thing tolerated, but it is embraced.

I can't tell you what its like to see people that otherwise have a sense of individuality and a seemingly firm grip on the power structure of our high school sacrifice all that knowledge in praise of a dumb relay and a few games of Twister. People who every other day of the year speak out about how much of a pig the principal is and how much students should unite against the public high school's administration sacrifice their cries of protest for cries of "Freshman Suck!" and "Destroy North!"

Imagine if the place that you worked at asked (yes, asked where you truly had a choice) you to spend an hour of your work time praising your company and speaking out against the rival? How many of you would choose work over that? I sure fucking would. I'd rather sit in room 209A and rot my balls off learning about reference angles and cosecants than sit in the Gym and yell diatribes aginst the football team of another high school.

My little lovlies still in high school-go pick up the novel 1984 and read of the two-minutes hate. Compare this to a rally. Notice much of a difference? Neither do I. Now I suggest that you go out and pick up Burgess' prolific novel 1985 and read about the educated thugs that roam the streets speaking Swahili? Notice a difference? Sadly, so do I.

When the fuck are people going to stop getting caught up in all this keg party bullshit? When are the people I care about finally going to put down the pipe in favor of a good informative book?

I guess a rally is kind of like a drug. It takes your mind off of the pain for a few minutes. It can (at times) be a good substitute for the standard mundanities of reality.

For all the folk that think that rallys are just good clean fun for the kids, examine the underlying message and then compare the rally with the entire high school experience. The school has its loyal supporters that ostracize anyone who doesn't support the school. You cannot even walk the hallways to go to the bathroom without a pass defining the place you left, when you left, where you are going, when you are expected back and what official authorized your departure. Any questioning of authorities is punished by a removal from mainstream society.

The point I'm getting at here is that rallys in and of themselves are no big deal. But paired with high school they become (with the rest of high school) the ultimate metaphor for the friendly, popularly supported fascism which squashes the liberties out of any minority. Maybe the American government does not require a pass to go somewhere you normally wouldn't be, but give it a generation. We are breeding an entire generation of youth that are becoming more and more prone to blindly accepting any authority which they are told is authority.

Hey, my boss is a great gal, but if she's being an unreasonable bitch I'm going to tell her such. This kind of ethic is being propagated in our nation's youth more and more in each successive cycle of education. It's time for the kids to put an end to this bullshit. Stand up. Fight back. Stop taking this shit lying on your back. What are they going to do? Yell at you. Give you a detention. Suspend you. So fucking what. I'd rather be a dead hero than a live coward. If you're fucking sick of sitting down and taking it, then stand up and stop taking it. Otherwise stop feeling sorry for yourself.

One final note: up until the 1960s college kids were treated much like high school kids are now. Do you know what they did? They united, striked and protested, and ultimately won many freedoms. The comparison is real.

ENDNOTES

1. 404A South Main Street, Attleboro, MA 02703. This is the address to which you can contact me, Death-o-Rama Records, Death-O-Rama distro or Teenage Suicide Productions. If you want a show call me at (508)226-DULL. You can write me a letter too if you just want to write

.2. A lot of people liked Hitler. It didn't make it right.

3. People I wish would write me: Christine Nabhani, Jessika Braunstein and that girl from Ohio who likes soul and blaxploitation flicks.

4. Any Refuse & Resist members who are NOT in the Revolutionary Communust Party (RCP) write me and explain to me why it's not a front group.

5. More letters from Japan!

SPECIAL AD HOMONYM ATTACK FREE COLUMN! PEACE ON EARTH TO MEN OF GOODWILL (AND ST.

VINCENT DE PAUL, BUT FUCK SAVERS)

Say chum, why so glum? Disgusted by the tiresome bleating of various self-appointed arbiters as to what constitutes "punk" and/or "punk rock" and their pronouncements regarding what is antithetical and even potentially destructive to the spirit of the same?

Well I've got the tonic for what ails you, guaranteed to put a grin back on your dour mug or double your time back.

Best of all, it's TRUE! NOT AN IMAGINARY STORY! NOT A MARVEL"WHAT IF"! YOU WILL NOT WAKE UP TO FIND THAT IT WAS "JUST A DREAM,"(nor will you subsequently begin to see the same events unfold)! So take your pants off and get ready to laugh.

This same thing happens (bleating of self-appointed arbiters, that is), believe it or not, in other musical "scenes" that don't even have the additional built-in confusion of a long-standing subtradition of naive attempts at making some sort (any sort) of edible goulash (or coherent synthesis, if you will) of political theory and aesthetics.

For instance, (Here comes the punchline. Are you ready? Okay. Here it comes.) Surf music.

"Wait a minute, buddy" I sense you mentally exclaiming despite the so-called "barriers" of time and space (I can't read minds, however. I saw you move your lips). "Who can possibly get so worked up over a subgenre (Surf music) of a subgenre (instrumental Rock and Roll) of a subgenre (Rock and Roll) of Popular music as to care what is supposed to be crammed into that particular pigeonhole and what is to be crammed into another pigeonhole? In short, who would want to be King of the Pigeons?"

Would you believe some Internet whiner whose preposterous potheaded pretensions are surpassed only by his sour grape griping and his general uselessness (although in the latest edition of his biblio prohibitus magnum opus sadicum libro d'oro, his nobly conferred blessing upon humankind, his addition to the "Great Discussion" of world civilization, in short, his LIFE'S WORK, a non-descriptive discography of surf records [profuse with matrix numbers and reproductions of record labels, a veritable candy store for the eyes!], he has actually gone so "far out" on the limb of editorialization as to signify certain exceptional and key records [with a little surfboard yet, how cute!] which makes it significantly more utilitarian than the previous compendium but still little more useful than a macrame bong warmer to a straight edger)?

I am speaking of John Blair, leading conceptualist of Jon & the Nightriders. This was one of the more visible "Surf revival" bands of the early eighties (although they were far from the "retro-pioneers" that he likes to make out; for instance, San Mateo High School had a Surf band called Toes On the Nose in early 1977) and were pretty good live and even had a couple of decent LPs (never very strong on original material, unfortunately) before bottoming out with some truly horrid releases (such as a 12" 45 giving the "Stars on 45" treatment to 75 % of the overdone instrumentals ever conceived).

After a long hibernation, the current "interest" in Surf music ("Hey! It's in that `Pulp Fiction' movie! Now it'll be as big as Motown after `The Big Chill!' We can make bundles! Surfy bundles!" Curse you, Quentin Tarantino, for feeding the pipe dreams of all these poor saps!) has inspired new activity from Jon & the Nightriders. Unfortunately, this is one AVI release that I can not recommend (unlike their recent CD of Eddie and the Showmen, "Squad Car," which rips and is highly recommended to anyone who isn't completely burnt out on Surf music).

In addition to being musically active (although the music doesn't really show much sign of life), Mr. Blair has staked out some portion of the Cyberworld in which he can play Grand Poobah. Since I use the Internet as much as I dial random phone numbers expecting informed and engaging conversation, I had to rely on having the following forwarded to me by someone who is aware of my fascination with extraordinary specimens of lameness. So without further ado, let's dip into the Intertrough for some select porcine droppings (no pearls here!).

"Point #1: Surf music is NOT about boozing it up and drinking yourself into a stupor...it's a childish, somewhat lame attitude to extol alcohol consumption." (TRUE! Children not only love to drink, they also love to promote alcohol use in general [Ever notice how much more people drink once they have kids?]. This goes double for slightly lame children.)

And is this First Surf Commandment rooted in a refined distaste for beer drinking, sports fan and quasi-sports fan, yahoo "dudes," or mayhaps a big-hearted concern for the negative impact of widespread alcohol abuse in our society? Let's pull up a toadstool and let the Hash Hobbit explain.

"If we're interested in getting our music into the mainstream (or at least bringing more people into the fold), it AIN'T GONNA HAPPEN if we continually equate having a good time with requiring alcohol to get the job done."

So his major concern is that the "commercial viability" of his boring band (How boring? So boring that their meandering, eight minute cover of "Apache" on their latest CD fits in seamlessly with the rest of their "songs.") is endangered by gin sops, ne'er-do-wells, scamps, and scallywags who live in skid row bars with Internet access (not being a great fan of the "Whoo! Let's par-tee!" school of rock myself [or a believer in mainstream absorption being some sort of inherently desirable thing for any sub-sub-sub culture/musical genre, for that matter], in the interests of demonic advocacy I'd like to point out that, as of this date, the most popular knuckleheaded "rawk'" bands espousing "getting fucked up!" are exponentially more "successful" [by "mainstream" standards] than the most popular clean-living Christian Surf instrumental band [such a thing does exist, "incredibly" "strangely" enough!]. Pobrecito!

"Point #2: It won't hurt anyone to learn the true meaning of tolerance." (our Playboy Unabashed Dictionary, I mean my Merriam-Webster Unabridged Dictionary defines "tolerance" as "1.a. capacity to endure pain or hardship [SUCH AS EIGHT MINUTE VERSIONS OF "APACHE"] b. the ability to endure the effects of a drug or food or of physiologic insults whether on single or repeated intake or experience without showing unfavorable effects [E.G., BEING ABLE TO SMOKE MARIJUANA {OR DRINK ALCOHOL,OR DRINK MARIJUANA, OR SMOKE ALCOHOL} WITHOUT DOING EIGHT MINUTE VERSIONS OF "APACHE"] c. the maximum amount of a pesticide residue that may lawfully remain on or in food expressed in parts per million by weight["NO, I DON'T THINK THERE'S TOO MUCH PARAQUAT IN THIS DOPE. LET'S DO"APACHE."] 2.a. a permissive or liberal attitude toward belief or practices differing from or conflicting with one's own: sympathy or indulgence for diversity in thought or conduct: breadth in spirit or of viewpoint." I'll stop on 2.a., as this seems to be the particular "true meaning" that he meant, as he goes on to complain that "All of the`hippie' bashing that's going on is truly amazing." (If he thinks THAT'S amazing, he should get a load of all the "bird bashing," "monkey spanking" and "Percy punishing" that's going on.)

Furthermore, he claim that this so-called "`hippie' bashing" (he is apparently referring, mind you, to verbal rather than physiologic insults)"...REEKS of racism and intolerance, not to mention

gross stereotyping." (By the way, he's certainly not helping to combat gross stereotyping of the noble "race" of Hippie by noodling through eight minute versions of "Apache.").

Yes, racial, religious, national, pigmentational, sexual, etc. intolerance is a BAD THING and a leading indicator of intellectual lameness. Well duh! This I say to you as a commonplace that is widely known. But I also say that there is a place in the world for intolerance of bad aesthetics. I no more want an insipid and dull eight minute version of "Apache" in my home than an insipid and dull art student on my couch. As sprach Freddy "The Kingpin" Nietzsche, "You gotta love the great haters, dad, because they are like arrows of longing towards a way-outshore" (Maynard G. Krebs translation). While we're at it, I would like to make the following motion; "Resolved: an inability to make aesthetic distinctions (other than `punk rock sucks!') under the guise of a facile Catholicism and a `mellow' sort of pseudo-intellectualism is one of the darkest legacies that our hippie subcultural forefathers bequeathed to us.

But back to that engaging cross between Clarence Darrow and Buddha, Mr. John Blair. "For me, I have no desire to broadcast intolerance of social lifestyles as a cornerstone of surf music." (As though, in this day and age, hippie-dom is a viable "social lifestyle," whatever that is.)" If we're interested in getting our music into the mainstream (or at least bringing more folks into the fold) [ONCE AGAIN DEMONSTRATING, IN THE SAME WORDS NO LESS, THAT HE'S MOTIVATED MORE BY THE COMMERCIAL POTENTIAL OF THIS "SCENE" AND, BY EXTENSION, HIS BAND THAN ANY CONCERN FOR SOCIAL EQUITY] it AIN'T GONNA HAPPEN if we continually equate the fans and purveyors of surf music as narrow-minded rednecks who live a conservative lifestyle without any tolerance for other social groups." I guess he's never met any narrow-minded hippies (or for that matter, hippie rednecks) who live a particular type of non-conservative lifestyle with little or no tolerance for various other social groups. Then again, maybe he's found some kind of white power subculture among the Surf music subculture (come to think of it, weren't the Ku Klux Klan known as "Nightriders?" Hmmm,maybe he DOES know what he's talking about here).

"Point #3: "All forms of music are viable. Surf music is NOT the theme music of the universe." While the first statement seems, at a casual glance, to bear SOME obscure relation to the equally true second statement, he completely roils the argumentative waters by immediately attempting to illustrate his thorazined thesis by stating, "Someone here [UNDER THERE? UNDER WHERE? HA HA, YOU SAID UNDERWEAR!] wrote something like how the `hippy' types aren't the sort of people with whom you can carry on an intelligent conversation about the new Boss Martians' album. Hello!!!!"

Hippie or not, it seems doubtful that Mr. Blair could carry on an intelligent conversation about the new Boss Martians' album ("The Jetaway Sounds of" is the title, incidentally, so I'm surprised that it fell within the purview of the Surf Pope) since he displays no ability to connect his scattered notions into a meaningful whole on any other subject (I, on the other hand, frequently display an ability to do so; it's simply very cleverly concealed).

So all forms of music are "viable". So what? Does that mean that it is morally wrong to express your dislike for that which you find reprehensible? (E.g., the clowns who think that they're "expanding the parameters" of rock by rehashing Prog rock noodling [now THAT's retro in the worst sense!]; I find a great deal to commend the theory put forth by a Back Door Man columnist some years ago that Prog rockers don't have the soul to play Rock and Roll but aren't actually talented enough to be anything more than journeymen musicians and therefore put the two together in a half-assed fashion.) And are you an evil person if you don't buy this Pollyanna's CD? Maybe by his reckoning.

Let's let the donkey bray some more and see if you can keep from cracking up. "Surf music IS serious and ought to be approached with a professional mindset. This is important to me and, I think, should also be important to most, if not all, of the bands trying to do something more than set up and play at a 50-seat club for two pitchers of beer as payment; AND do it with a certain unprofessional attitude. Let me say it again: surf music is serious stuff. It's a mindset."

"...It's just as serious as any other type of music made by people who CARE. If you don't care about how "outsiders" view our social group and our music, then please do the following: 1. Record your CDs [NOTE HOW RECORDS DON'T EVEN EXIST IN HIS WORLD; I GUESS VINYL IS "UNPROFESSIONAL"] with the best battery-operated recorder you can buy at Walmart. [HE'S JUST JEALOUS BECAUSE THE TIKI MEN ARE NOT ONLY BETTER, BUT CUTER.] 2. Use inexpensive graphics to illustrate your musical effort [AFTER ALL, THE MORE YOU SPEND ON GRAPHICS, THE BETTER THEY ARE!] 3. Drink excessively at your gigs to the point of playing sloppily [OR PLAYING EIGHT MINUTE VERSIONS OF "APACHE," WHICHEVER COMES FIRST] to the 10 people in the audience who are also so drunk out of their minds that they won't remember who you were the next day. [IF THESE 10 DIPSOS REALLY AREN'T GOING TO REMEMBER WHO YOU WERE THE NEXT DAY, PLAY AN INCREDIBLY TIGHT SET AND THEN HURRY OUTSIDE TO ROLL THEM. THIS WILL AUGMENT YOUR"TWO PITCHERS OF BEER" PAY NICELY.]"

He goes on, but I think you get the idea. There are would-be tastemakers and ideological idiots festering in every dank corner.

But just to show that I'm no stranger to constructive criticism, I'd like to point out that there's some really good stuff between the 7:23 and 7:32 marks of the Jon and the Nightriders version of "Apache" (thank Hera for CD technology, or it would have been far too troublesome to pinpoint the spots!).

VALS stands for "Values and Lifestyles" and was one of a number of psychological research systems utilized by advertising agencies in the early 1970's to deal more effectively with varying populations and circumstances. VALS, developed by the Stanford Research Institute, divided the people of north America into five categories: Belongers, Need Directed, Emulators, Emulator-Achievers, and Societally Conscious Achievers.

Basically, Belongers are thought of as armchair conservatives, individuals with predictable buying patterns. Need Directed are poor people with limited buying capabilities, and thus not important for advertising interests. Emulators are young people desperately searching for identities. Emulator-Achievers are those who have already acquired material wealth, but who need to buy more to remind themselves of this fact. Finally, we have the Societally Conscious Achievers. As you may have guessed, these are people who need to be made to feel like they are rebels; these are the people whose

interests the advertisers realized they had failed to command control of in the 1960's. According to the VALS model, in order to captivate the Societally Conscious Achievers their consumerism must somehow make them feel opposed to such groups as the Belongers. It is to these types that such music as "alternative" is marketed.

If the 1980's brought the rehash of a 1950's prevalence of a Belonger mentality; the 1990's have brought the return to the 1960's and its Societally Conscious Achievers. The advertisers and their corporate cronies are aware of this. Sometimes they have been slow to catch up, but for the most part they have been right on target with their advertising this time: buying computers suddenly make us hip revolutionaries, cars free us from materialism, the music we purchase rages against the machine of stodgy old Uncle Sam. In such a state how can we blame the Epitaphs, and the Fat Wreck Records? All these petty capitalist endeavors have been doing is feeding off the ignorance of people who think that buying any product suddenly verifies us as being something. It's crap! Who do we have to blame? Is it that hard to see through the lie? Fuck, you'd find more rebellion in buying an old Mozart record then buying most of the shit that comes out of the scene today.

Okay, enough... Some zine recommendations: the *Baffler*, especially issue 6, if you can find it; *TempSlave*; and *Lumpen*.

He's Oriental so there's not much hair on his balls. Just the way I like it, less itchy on the tongue. He lays back. My head rests high on his thighs, I suck in one, then the other. That's something girls don't do. They always miss your balls. Thinking you're a bottle of Coke, they've got to suck your brains out through your dick. Or else they just worship the head, licking and nibbling, until you wanna smash 'em one.

"Do my balls! Do my balls!" you want to shout, but you don't because a bad blowjob is better than no blowjob at all.

So now, I'm showing him how to do it right. How boys give much better blowjobs than girls. I'm his first, so I gotta make it good.

"Mykel, that feels so good." he says, "You know as much about blowjobs as about righting the world's wrongs."

I smile, but my position makes it impossible for him to see. He squirms as I suck both balls into my mouth and stroke his hard shortness to the pulse of my sucking.

"Mykel! Mykel!"he says pushing back against the bed, squirming. "Mykel, isn't this exactly the same column beginning you had a year and a half ago?"

"Mmmmm?" I answer.

"You know, that one where Lily and you go to Thailand. Didn't that start with some guy's testes in your mouth?"

"Remember," I say, popping them out, like ping pong balls. "This is ***Maximum Rock'n'Roll.*** The readership changes every two and a half months. Once the kids hit fifteen, they dye their hair and clothes black, sell their NEW BOMB TURKS records and buy the entire NINE INCH NAILS back catalog. I could write the same column every three months and no one would notice."

"Don't you?" he says.

"Wise guy." I say. "I thought you wanted a blowjob."

"I like the blowjob," he tells me. "But I'm not sure I like being fodder. At least not for a column that'll only manipulate the reader with sex and then talk about something completely different. I feel used."

"What the fuck?" I say, "You ARE used. You're a literary device. A trick to get and hold the reader. Can't you just relax and enjoy it?"

"I wanna decide what you write about." he says.

"Are you for real?" I ask, "No! You're not! I made you up. You can't give me orders."

"If I disappear, there goes your hook." he says, "You'll just have another stupid story about cows in Mongolia."

"How can you do that to me?" I ask, "I had your balls in my mouth."

"You did not," he says. "That whole thing was a lie. I don't even exist, so how could you have my balls in your mouth. I don't have balls. You've created a Frankenstein."

"Frankenstein was a story, fiction." I reply. "The monster wasn't real."

"Neither am I," he says.

"Ok," I say, "what do you want?"

"Since you always complain, or make huge generalizations, I want you to get it all out so we can see it together.:

"What do you mean?" I ask.

"I want you to condense it all and put it right here, once and for all." he says. "I wanna know what's wrong with the world, and why. I want the vision of Mykel Board, right here in one column, maybe two if you need 'em. I want to catch the hypocrisy and inconsistency, right in front of me."

"But I write about that stuff all the time;" I protest.

"It doesn't matter," he says. "It's never in one place so I can see how it relates. Besides, you said yourself there's new readership every month..."

"Every two and a half months," I correct him.

"Picky picky," he says, shaking a finger at me. "It doesn't matter. I want to see it now. Your vision of the most evil things in the world. Piercing, selling out, kiddie porn, those aren't major issues. They don't really matter in the course of the world."

"Then what does?" I ask.

"That's what you're going to tell me," he says.

I drop to my knees to finish the job.

"Not yet!" he says, pulling back, "first I want to hear:

THE TEN THINGS THAT ARE MOST WRONG WITH THE WORLD (not in order of importance)

Before I start, I want to derail the most obvious train of criticism.

"You're only pointing out the problems. You're not telling us what we should DO about them."

First, let me quote my pal M. L. Menken, "I see a doctor claim he can cure cancer. In that 'cure,' he uses useless or dangerous medicines. Should I call attention to the problem to prevent people from being hurt? Or, should I wait to speak until I find my own cure for cancer?"

Second, once we identify the problem, the answer becomes clear. You have a problem with too many cockroaches in your home. What's the solution? Get rid of 'em. The METHOD might not be clear, but the solution is.

Now, on to the problems:

1. TIME

I sit in La Rondea. The music plays. The eternal Christmas lights flash and I'm the only person at a table for two. In front of me is the red plastic tray of tortilla chips— almost empty. I'm on my second beer. I look at my watch. It's 8:45, she was supposed to be here at 8. If I didn't think I was gonna get laid, I'd leave right now.

Then, in she waltzes, spiffed up, wearing some kind of smell that turns my blood directly from anger to hard-on. She takes off her coat, hangs it over the back of the chair and sits down at the table. I steal a glance at my watch.

"Oh, am I late?" she asks.

"I didn't notice." I lie in ulterior motiveness, "I just got here myself. Be-

sides, the movie isn't until ten, so we have plenty of time."

We finish dinner at 9:30. After paying the bill, we head for the door. On the way out she sees someone she knows.

"Oh Mary," she says, walking over to the other table, "How are you? Still seeing that guy with the bone in his nose?"

Their conversation continues, while I, less and less covertly, fold my arms and tap my foot to the decreasing number of seconds before the movie starts...

Before I understood things, I blamed girls for their refusal to consider time. They're late. They take too much time in the bathroom. They have no consideration for other people's schedules. Blah blah blah.

Then I read some, and thought some more. It didn't change my opinion of girls, but it DID change my opinion of time.

A good starting place is an essay called *The Tyranny of The Clock* (by George Woodcock, in "Why Work," Freedom Press, 84B Whitechapel St., London E1, England)

Before the cotton mill and the steam engine changed humans into machine cogs, clocks did not run people's lives. In many places, people still are free from time slavery. People eat when they're hungry, sleep when they're tired, work when there's work to be done. Otherwise, they do what they want, when they want.

George W. writes, "The clock turns time from a process of nature into a commodity that can be measured and bought and sold like soap or sultanas."

Suddenly, "time is money." People don't get paid by the job, but by the hour. You don't sell goods. Instead you sell your body mind and soul for a specified ***time.***

Since men were the bread-winners, factory-workers, hourly wage earners, they were the first to be enslaved by the clock. Men had punch cards to punch, commuter trains to catch, meetings to go to. All this was ruled by the clock.

On the other hand, no one forced women into this time tyranny— or at least forced them less. They stayed home, fed the kids when the kids needed feeding, cleaned the house when the house needed cleaning, followed their own judgement, not that of a bunch of gears.

On TV is the trim woman in a man-tailored suit.

"I'm a successful business woman," she says. "Other women can do it to, but it's hard. The corporate world is a man's world, and we've got to change that."

Women complain that they too want to sit in a windowless Wall Street office and shuffle numbers. Even worse, rather than complaining that the men doing it are earning Ghana's entire gross national product, they complain that they're not also earning that much.

So what happens? You now see women waiting in restaurants for their mates. Women scurrying to catch a commuter train. Women dying of heart attacks while running to make a bus. Women earning huge salaries by enslaving others with a clock.

In other words, women lusted for the EVIL of time just because they felt it was denied to them. Now they've got it, and suffer for it.

That leads me to the next of the world's great evils:

2. OVERVALUATION OF EQUALITY

"Americans are so enamored of equality that they would rather be equal in slavery than unequal in freedom."

—Alexis de Tocqueville

For a Frog, ole' Alexis was on the ball. In the US, and in its colonies of Europe and the Americas, there is such an overriding call for equality that logic flies out the window. Before I give you some of the more ridiculous examples, let me explain why it happens.

I love New York, but New Yorkers are notorious suckers. There's a little shit-hole bar, paint peeling, bad liquor, worse music. The bartenders have putrid breath and worse personalities. It's empty, as it deserves to be.

The owner knows New York though. He invests a hundred bucks in some stanchions and velvet ropes. He puts them outside the front door. He invests another fifty at night to pay a tall skinny guy with a funny haircut to stand inside those ropes, with a clipboard.

The guy looks at the clipboard then tells passing people they are *not allowed* to come into the bar. People ask why not— and what's inside. The doorman doesn't answer directly, but says:

"Come back tomorrow. Maybe I'll let you in so you can see."

A few days of this and crowds mob the bar. People line up, yell, fight each other, for the privilege of paying $25 to get into the same filthy hole they avoided the week before.

The same mentality behind those people at the ropes is behind much of the female, homo, and Negro struggle for 'equality.'

If everyone except John is allowed to swallow dog turds, John wants "the right" to swallow dog turds too. If television tells people that dog turd swallowing is a 'privilege' and they should enjoy it. Then all those who aren't allowed to swallow them, or have to work harder than most to swallow them (maybe they live where there are fewer dogs) demand easy access to the stuff.

Woman and colored people demanding a place in corporate America is standing behind the velvet ropes. Homos demanding the 'right' to join the army, kill people, and get their legs blown off is asking for dog turds.

Each little group, sees others eating the pie and wants a piece. They never step back long enough to say— "Hey, that's a dog turd pie! Maybe no one should be eating it."

The right way to deal with tyranny is not to demand your right to be a tyrant, but to demand an end to that tyranny. Take that great object of homo desire: ***marriage,*** please!

Marriage is legal slavery. It binds two people together with government approval of their relationship. It can only be two people. It has to be permanent, or else you need the government (courts, lawyers) to dissolve it. It enforces monogamy. Sure, there are swingers, but either could file for an end to the marriage based on the actions of the other. Often they do. It enforces a small, self-centered group that perpetuates its own prejudices and narrow-mindedness. And that is next on this list of evilhood:

3. FAMILY VALUES

Clinton won the last presidential election because he out-family valued Dole. They ALL say they're for family values. Liberals say, "give 'em money." Conservatives say, "let 'em raise their kids in a Christian way."

A few years ago life magazine ran a photo. Taken at an Oklahoma Klan rally, it shows a man and woman wearing white sheets with yellow trim. On their heads are pointed hoods. In front of them are their two kids, a girl about fourteen and a boy a few years younger. Both of them are also wear sheets and a hood. Hate is a family value.

My mental hidden camera follows them home. The family sits around the dinner table. Paw is cutting his raw stake and Maw is pouring the gravy on the potatoes. Junior kicks Missy under the table.

"Stop it!" shouts Missy, then she turns to Paw.

"Junior kicked me," she says.

"Now stop it Junior," says Paw. "You're acting like a Nigger."

"At least I ain't a Jew," says Junior, laughing.

"No, you ain't no Jew," says Paw. "You don't got horns. Jews got horns. Though nowadays, they cut 'em off or hide 'em under big black hats."

Of course, Junior is amazed. He eats up Paw's words faster than he eats up his

okra. He's got no way of knowing otherwise. Paw has decided that he doesn't like the propaganda of the local school, teaching evil, unChristian things like evolution. So he's taken advantage of "home schooling" something allowed by the government to increase family values. Guess how Junior's gonna grow up.

Like Ty-Sachs disease and cycle cell anemia, one generation passes hate to the next, through the family. As the family increases in power, so will all its evils.

If Junior could get away, if he could mingle, go to school play live with all kind of people, he'd find that the world is not a simple place. He'd find that the reason so many Jews go bald is just to prove they don't have horns. He won't find that. He's never gone very far from home. Now, he can't. He's homeschooled five days a week. He can't go out at night because of the new curfew laws that confine kids to their houses, parents and TV.

That brings me to the NEXT great evil:

4. KIDS AS FRAGILE PROPERTY

During the last decade, more harm has been done to personal freedom in the name of "protecting kids" than for any other reason. (Including the usual "national defense.")

Internet censorship, the 21 year old drinking law, national youth house arrest (curfew), and dozens of ridiculous sex laws, are just the tip of the kidberg.

The legal view of kids is that they are very important personal property and responsibility. They are not humans, with rights, but pets, that need to be registered with their owners and protected from abuse.

For America, kids have no mind, no ability to know what they want or don't want, no responsibility to control themselves. On one hand, new laws make PARENTS responsible for their kids' actions. If a child graffities a wall, THE PARENTS have to pay, or clean it up.

On the other hand, scores of kids wait on death row having been "tried as an adult," for their crimes. How can you say someone is old enough to be responsible for MURDER, and, at the same time. claim they're not old enough to be responsible for graffitti drinking or fucking?

It's Sunday, Billy's halfway through his paper route. The teenager can't wait to get to Mrs. Brown's house. She's always there waiting, wearing her pink nightie. You can see through it, if the light is right. You can see her big titties. They fold oh-so-nicely over her chest. You can see the dark spot between her legs where you'd really like to be.

He knows she wants him there. He can see it in her eyes, in the way she touches him when she pays him, in the way she giggles when she asks him if he wants something to drink. But for some reason, she never asks for more. Billy can't understand why.

I'll tell you why, Billy. Because she can't. Because she'd be a "molester" if she responded to your advances. Because you're protected "for your own good."

The greatest horror is the state "taking a child away" from a parent. What more proof that parents OWN their kids? In a divorce, the court decides which parent the kid lives with. Why? Why not just ask the kid? Because she might choose "none of the above."

Johnny, a week before his first tatoo, has had enough. Dad wants to send him to "re-education camp" in Utah. Mom doesn't like those "weird people" he's hanging around with. He takes off for school Monday morning and doesn't come back. He's on the bus to Chicago, vowing to meet Steve Albini and convince him to produce his new band. He won't get far.

In a week, Johnny's picture is on every milk carton from here to Kalamazoo. "Good citizens" report strange men they've seen him with. These men are held and questioned by the cops. The cops wait for Johnny as the bus doors open at the Chicago Greyhound station. They don't have to read him his rights. Johnny is a kid. He has no rights. He's sent home, "where he belongs."

Kids are denied their freedom of movement, their sexuality, their freedom of expression, their right to privacy, their right to choose where to live, all in the name of protection. Meanwhile, the rest of us are denied many of these same rights— all in the name of "protecting kids."

Of course, a baby can't be responsible for itself, but as soon as it begins to grow, its rights should grow with it. As soon as a child can express her feelings, those feelings should be allowed expression. Kids need to be informed enough to make their own decisions, and then allowed to make them. But, people don't want to make their own decisions. Kids are only the most obvious example of the next evil.

4. REFUSAL TO TAKE PERSONAL RESPONSIBILITY

Mr. Cilgin walks down the street as he always does. His mouth runs, sometimes with intelligible words, sometimes not. He waves his hands over his head in wild gestures.

People say he talks to himself, but he knows better. He's talking to the voice. The one in his head. The one that tells him about the way the world works, and why the tree leaves change color. Sometimes the discussion is civil, sometimes argumentative. But the two, Cilgin and the voice, have an understanding. They like each other.

The neighbors, however, are not party to the understanding. Cilgin frightens their children. The dogs bark at him. He makes them feel uncomfortable when they walk down the street. That destroys their "quality of life."

So they call the cops. The cops call the hospital. Cilgin is taken away. He's thrown into a room. He starts yelling— not at the voices, but at his treatment. Quickly a doctor signs some papers. They take him to another room where they strip him and rape him with a needle filled with Haldol. That's a drug to keep people quiet. It makes your tongue swell so you can't speak. It makes your brain go blank. It causes physical pain. But it keeps you quiet.

Why didn't Cilgin's neighbors talk to him, ask him to make a deal with them, like he did with the voice in his head? The courts, (recent) American tradition and cowardice say no. Why should I do something myself, if I can get the cops to do it?

I'm at work, there's a new fellow teacher. She's got short dark hair, a creamy complexion, and pert little breasts that stand out against her pink sweater.

"Nice tits," I say.

Does she smile? Frown? Does she say, "fuck you, asshole?" No, she sues for sexual harassment. She gives the courts, the government, lawyers, the power to act for her, freeing herself from her own responsibility to respond.

Yeah, Americans are lawsuit happy— but it's not (only) lawyers who are to blame. We refuse to handle our problems ourselves. We're not allowed to. If you run into another car with your own and you say you're sorry, offering to pay the damages you're screwed! The other gal takes you to court and her lawyer says you "admitted guilt" by apologizing and the court should give her big bucks.

A woman spills coffee on herself and sues McDonalds for making it too hot. What kind of society is that? (Not that I don't get pleasure out of seeing McDonalds squirm, but that's another topic.)

****

Shit, my computer's beeping at me. Tim's melodic voice shrieks from a continent away. "Stop already! This isn't YOUR zine, Mykel."

So I stop... for now. I've done four of ten. I'm at my word limit. Past it. I still have six more evils to go. Ah well, I always have next month. Right now, I've got to get back to what I was doing.

COLUMNS

Where'd that guy go?
ENDNOTES:
—>Junk mail dept: So I get this large envelope that says on the outside *9 out of 10 people aren't hip enough, aware enough, or just plain smart enough to appreciate the* **FREE OFFER** *we've enclosed.* And what is it? *THE ADVOCATE,* the most boring, non-sexy most mainstream of gay publications.

Consider that the focus of the gay movement is marriage, kids (raising, not fucking) and the military. Then think about this headline in the promo leaflet for the magazine: *YOU'RE NOT LIKE EVERYBODY ELSE.*

Yeah, right.
—> ABC NO RIO is still barely hanging on. As of Oct 25, they're facing a hostile judge who is sitting on a free speech appeal case. They're going to book bands till the end. Then they'll fight till the streets fill with blood. For the details as they happen, email Esneider at: janeg@blythe.org.
—>Internet scare dept: you web surfers should try plugging into: http://www.13x.com/cgi-bin/cdt/snoop.pl You'll get a pretty frightening lesson. The computer there will report your name, email address and any other dirt it can find. All from your web browser. It's a demonstration of what the BAD GUYS can do when you leave an electronic trail.

In an attempt to patch things up, a group called Community ConneXion has created ***The Anonymizer***. This website: http://www.anonymizer.com/open.html
will scramble your scent, making it impossible for other computers to trace who you are. That'll let you check out those kiddie porn and bomb-making sites without being caught.

Of course, there's no way of knowing if The Anonymizer is a site actually set up by government police spies to catch people checking out kiddie porn and bomb-making sites. Surf with care.
—>Lucky finds dept: While going through a pile of papers I tucked away before I went to Mongolia, I came upon this unidentified tidbit. I may have come from OPTION magazine:

Geffen Records will produce tidied-up versions of controversial albums to get them into conservative retail chains like WAL-MART and KMART. The company will air-brush out the fetuses on the back of Nirvana's In Utero, *and the title "Rape Me" will become "Waif Me." The changes affect the packaging only; the music will remain the same. Beck doesn't fare so well— a censored version of* Mellow Gold *will scramble obscenities on tracks like "Motherfucker" and "Fuckin' With My Head." According to Geffen spokeswoman Bryn Bridenthal, "Kurt wanted the album in Wal-Mart because that's where he bought records when he was a kid." What's Beck's excuse?*
—>Outgrew MRR? Enough folks have asked me to make my column available by email subscription, that I'm gonna do it. My column is available, as usual, through the COOL BEANS BBS. Have your modem dial (415) 648-7865. They've also got a good selection of back columns and plenty of stuff that is cool even though it has nothing to do with me.

If you want to directly subscribe to new columns— and also get annoying announcements of punk auctions and other stuff, email your column subscription requests to me at: mykelB@ix.netcom.com.

"Personal" photos and videotapes are always welcome at: Mykel Board POB 137, Prince St. Station, New York NY 10012. Special thanks for the polaroid pic from Ms. Jocelyn, but I gotta say, I don't know how in the hell you fit in something that big!

Hey Norb, I'll trade you the one master copy of the new issue of Sick Teen for my panties back. Fax paper isn't cheap, if you're gonna send me long winded messages get e-mail already, my fax paper budget can only handle small ones like the photocopy of your penis. Here at MRR we're not supposed to write about the other columnists. Disagreements among the folks who get the second front-most feature in this here rag are frowned upon by Grand Wizard Tim. It's much better to see a good scuffle in a dark alley or a public stoning via fried dough products when it comes to battles between columnists. Even better, they get all in a tizzy and leave! Then go to work on their alternative-lifestyle record labels, or the MRR wanna be rags. The main purpose of the columns is to infuriate people from Germany so they can beef up the letters section right! There's not five things you can say without some freaking German straightedger butting in his two deutchmarks. Those ohyaparentsbrou!ghty ouuponsnitzelsnpickledcabbage with theboardinyourasssotheshitgoestoyourbrain Euro-punk motherfuckers have enough gas built up inside of them to spew letters sections for decades to come. Ok, I've done a little tirade there in hopes of hate mail to call my own, sorry.

The illusion is that everyone involved with this zine loves each other. Well listen up Communist Straightedge Crusty Punks on the dole, Anne R Key writes about whoever she damn well pleases HA HA.

I could be yappin it up in this space about KUNG-FU records and how they're co-owned by a co-owned major label and that they have access to heaven's postage machine... but I won't.

I heard all this great stuff about how BLANKS 77 had a 17 person orgy in the back of their van on Halloween with everyone involved in full KISS makeup, but I'll hold the details for now.

I could be giving you the low down of problems PUNKS WITH PRESSES has had with its sheet folder. Hmm...

I could update you on how the guitar player from Toronto's SINISTERS was once in UNCLE SAM.

The whole column could of been centered on Joey Ramones chin lift and the small community of burn victims the extra skin was donated to.

Today I'm only gonna rattle on about the other columnists. It's just been such a long time. I feel I should break some news about the makers of all those words that get pressed against mine when you put down your MRR to pick up HUSTLER and meddle with yourself so you can get to sleep at night.

Rev Norb, has dry humped at least 4 people involved with MRR. 2 of them still don't realize this happened to them. One was emotionally scarred for life. And the other was Tim, a week before he was hired to do his column.

Lali Donovan has not worn underwear since 1987.

Mel Cheplowitz traded half a dozen signed JAWBREAKER CD's for a Nazi armband and a copy of White Rider at the Ian Stewart auction shortly after he passed away. And speaking of the late Jawbroken, Adam, their drummer, made another great career move by buying $4000 worth of Odwalla stock a week before the juice company's recent e.coli bacteria breakup. Sharp!

Mykel Board actually had sex with a normal attractive white woman, once.

Dave Dictor is a house husband..

Mark Hanford rigged a vibrator to work with a TCP/IP connection.

Adrienne Droogas actually didn't fuck every crusty punk in the world. Only the ones who don't wear glasses. Actually, I meant to word this another way. This seems to imply that only a

COLUMNS

blind crusty punk would be attracted to the ex-SPITBOY diva. I was actually implying that Adrienne has the good sense to know that TRUE CRUSTY PUNKS DON'T WEAR GLASSES. It should also be known that a full 75% of them lied about liking her poetry.

Nick Fitt on the other hand has had every punk chick in Rhode Island who is at least 4 years younger than himself.

George Tabb made up all of the FURIOUS GEORGE jokes himself. If he didn't they'd be a lot funnier... I do kinda like this one though. How many Furious George Fans can you fit on a bus? They don't take a bus, their parents drop them off at the door of the club. By the way Nick Fitt, will be their new roadie next month. And George, *what* are you doing writing an article about *cooking* for Details?

The only other good rumor that I have is that every other column in this rag is written by Tim himself, this may be just my imagination, yet it may also just be the fact that I don't read any of the other columns. Oh well, I stink, what can I say. I need some attention damnit! Annerkey@msn.com

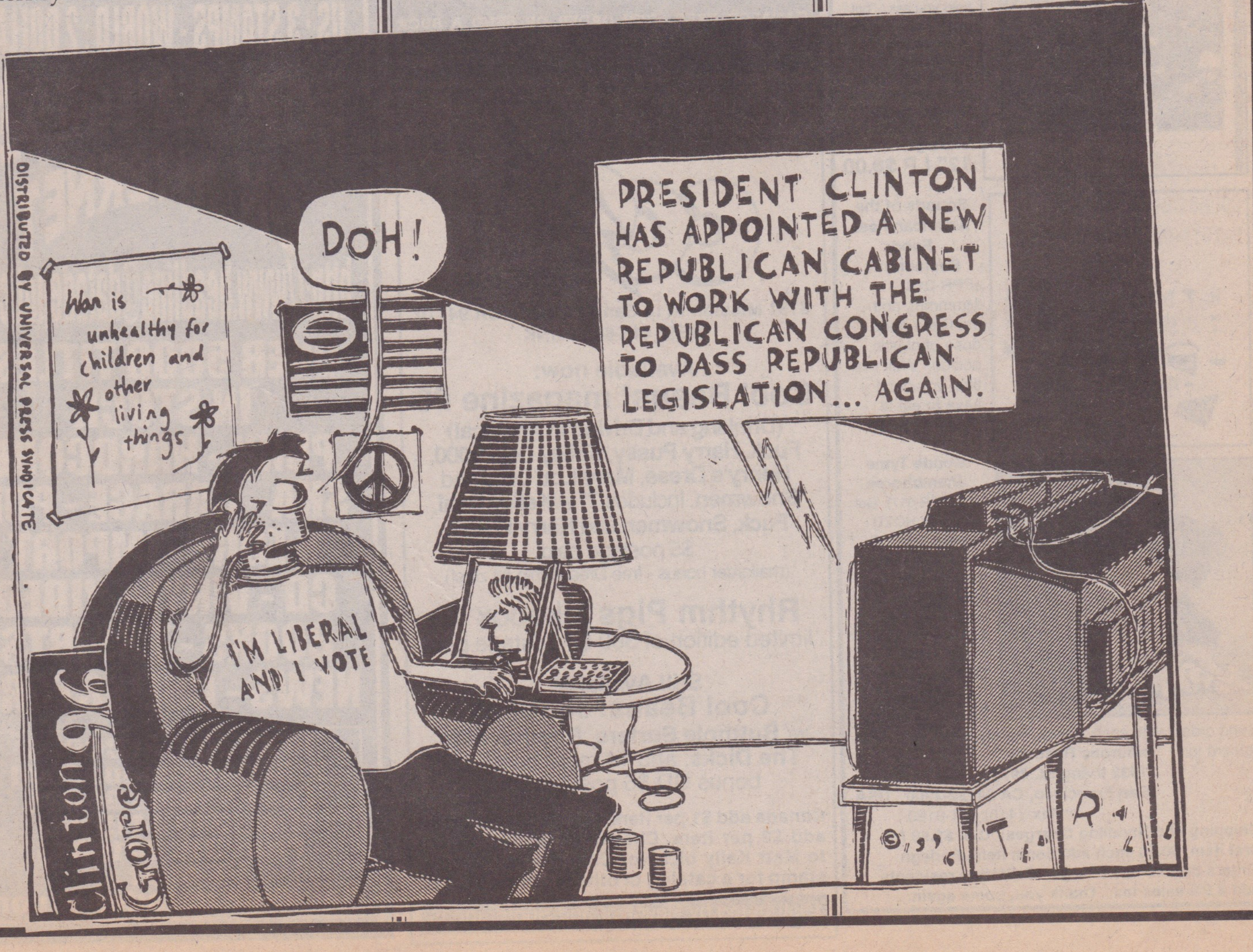
Don't be surprised if the good ship Epicenter Zone sinks in the not-too-distant future. It's looking mighty like the sequel to a previous horror/disaster classic, hence the name "Blacklist Pt 2". Nobody there seems to be willing or able to come forward and take charge of the craft whose course has run into the infamous collectively-run "malaise", a fog that seems to render the crew of lost ships incapable of thinking or acting their way out of a paper bag. Slowly but steadily things deteriorate, rudderless, motionless, spiraling downward... stayed tuned, or better yet, get involved and try saving the vessel!

They can use a shitload of volunteers for staffing shifts, not to mention people who know how to buy used records, make flyers and put them up, etc. The spirit of volunteerism may be dying in this era of punk capitalism, or maybe it's just trying to catch its wind.

If you want to help out, call them at 415-431-2725, and if they are closed, try the next day. Not all shifts are staffed, so they've been closing early and may not open on Mondays at all now. They are also waiting to see if the downstairs clothes store's suit against them (for $50,000 in damages due to the great flood of '96) stands up in court. That action has (no pun intended) put a damper on things. So, help pep up the people still working there. They could use the infusion. Then again, if the community support isn't there, or the internal structure of the place is just not functioning, then maybe it's time to bury the fucker. You decide.

Oh yeah, speaking of burying the fucker, I begin my second stretch of chemotherapy now, so if I'm a bit terse on the phone, please try to take that into account. Should be another 6 months of being really tired, followed by a period of seeing whether I get to hang out for a while longer or not. I'll let you know how it's going.

Finally, watch out for Jeff Ott and the Gilman Street Personal Police Probe. Punk McCarthyism is here!



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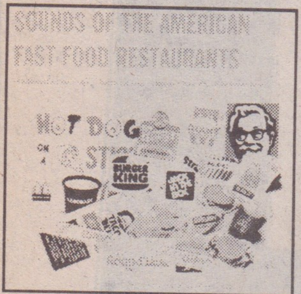

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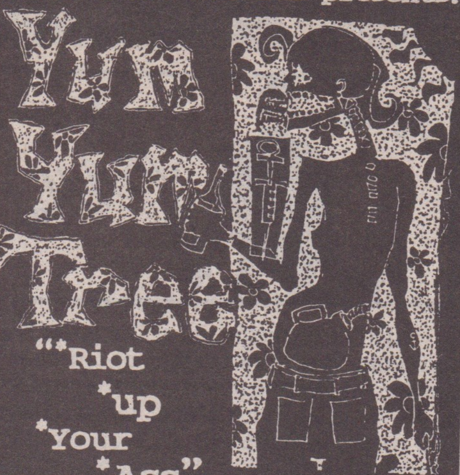

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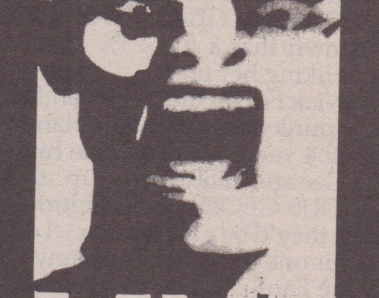

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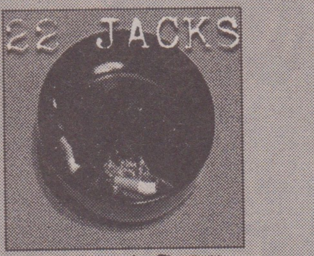

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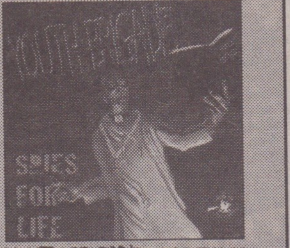

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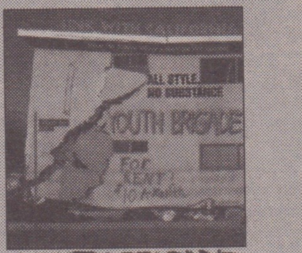

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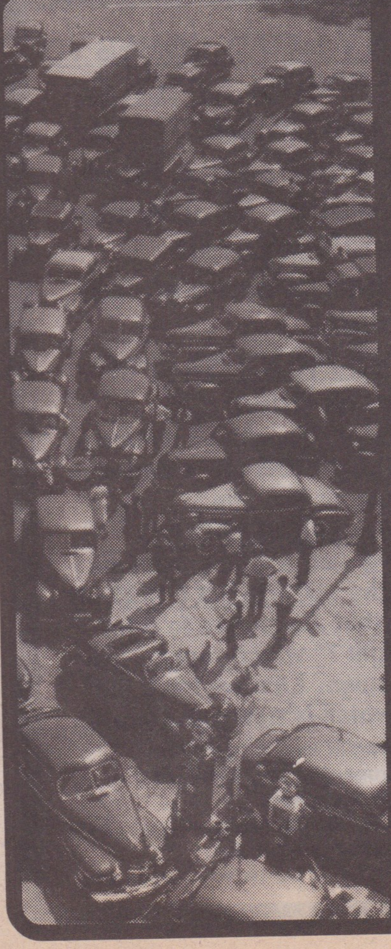

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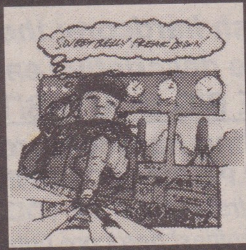

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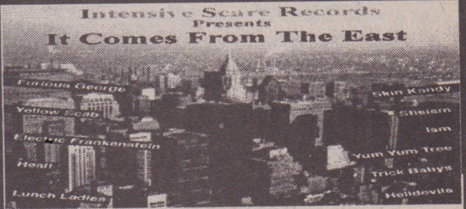

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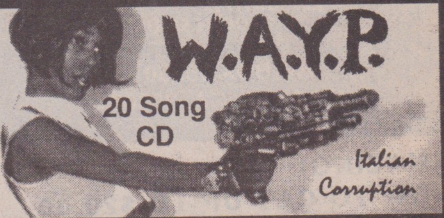

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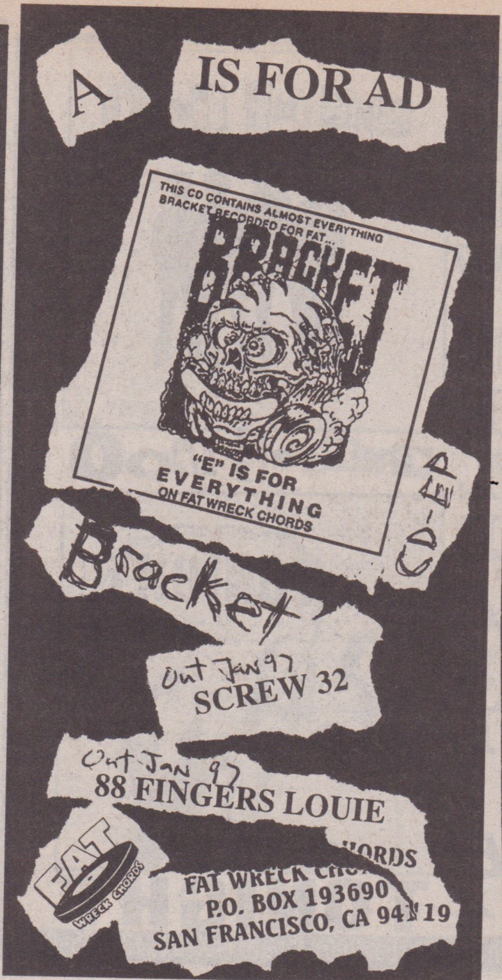

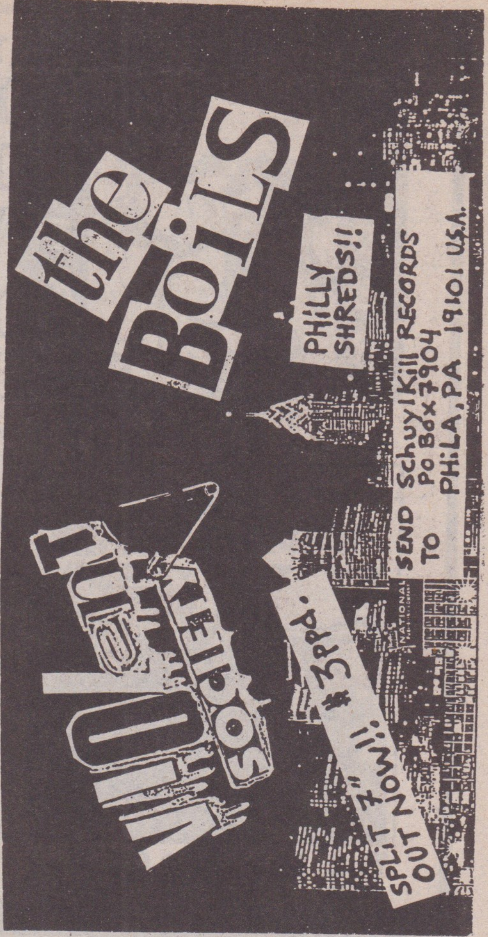

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This month... the Vibrators

written by Generic and Dead End Tim

PIONEERS OF PUNK

The Vibrators fall somewhere in the balance of good rock and roll, pop, and punk. Critics will claim that the Vibrators are too "pop", that they only cut their hair, sped up their tempos, and adorned leathers, because punk was the happening thing and pub rock was on it's way out. I do not deny this. In fact the Vibrators just make the criteria for MRR's "Roots of Punk". With all that said, the Vibrators rock!! No history about punk would be complete without the inclusion of the Vibrators. And there is something to be said about having your parents ask you, "What the hell is that music your listening to?", and you get to say, "Sex Pistols, the Dickies, the Buzzcocks, and the Vibrators!".

In punk's infancy, the Vibrators were playing the pub rock circuit in England. Primarily a cover band, they were complete with long hair and flares. Obviously opportunistic, the Vibrators, hitched a ride on the ever growing punk movement in England. They cut their hair and adopted a Ramones-like tempo, which seemed to be the standard. With a blatant disregard of appearances, the Vibrators truly did not care. Had they been more coy about their newly found punkness, they might have been met with a friendlier audience. Instead they openly exploited the punk movement for what they could and continued to cover the Beatles and the Stones in their sets. And this was a period where these bands were deliberately avoided. Perhaps it was the Vibrators honest approach to their intentions and their music that kept them form being totally ignored by the punk movement. Still the Vibrators never seemed to be totally welcomed. The Vibrators, did however, manage to get themselves booked at the infamous punk rock festival at London's 100 Club. The festival was a two day event, September 20 and 21, 1976. The first night was headlined by the Sex Pistols. The Vibrators played on the second night in between the Damned and the Buzzcocks. At this time, with their new look and sound, the Vibrators had won the interest of Chris Spedding. Spedding was a veteran guitar player in the scene and had produced the first Sex Pistols demo. At the festival the Vibrators played both with Spedding and without him. Their set consisted of all covers, save one original Spedding tune. The audience did not receive the Vibrators well at all.

The Vibrators original line up was Ian "Knox" Carochran on vocals and guitar, Pat Collier on bass, (Collier was replaced by Gary Tibbs on bass in June, 1976), John Edwards on drums, and John Ellis on guitar. Chris Spedding was not an official member, he was just helping the band out. With Spedding's help the Vibrators started playing originals. At first they performed Spedding songs, and the then began writing their own. Their first single, "Pogo Dancing",came out on RAK Records in October 1976. It was released as Chris Spedding and the Vibrators. "Pogo Dancing" was written by Spedding and was a documentary of the latest

dance that was happening in Britian's club. Things started to take off for the Vibrators, punks had finally warmed up to them due to their highly entertaining shows and original music. Spedding, who was never a real member was no longer needed. The Vibrators had built themselves up and exciting repertoire of original music and have finally found their place in music and the punk scene.

Toward the end of 1976, the Vibrators were able to secure a full tour of England and Europe. Punks, by this time, were familiar with the Vibrators music, songs like "Whips and Furs", "London Girls", "Baby Baby" and "Stiff Little Fingers", had become punk standards. Incidentally the song "Stiff Little Fingers" is where the band Stiff Little Fingers, had gotten the idea from. Backlash from the Sex Pistols notorious "Bill Grundy" television incident, had caused England and almost all of Europe to be leery of punk bands. Promoters and Venues were cancelling punk shows. This included the Vibrators tour. Bass player Pat Collier was quoted in NME saying " We're suffering the worst of it now, but we're not going to give in, there is nothing the establishment can do to stop punk from coming through". The Vibrators managed to salvage some of the gigs from the tour. The Vibrators also were book to support the Sex Pistols on the Anarchy Tour, however, they backed out when the Ramones and the Talking Heads were taken off the bill. Several singles and tours later the Vibrators were ready to release their first full length album. The singles up to this point were on RAK Records, a small label who gave the Vibrators a one at a time basis for their releases, no commitment. So the Vibrators signed with CBS, Epic Records with plans to release more singles and albums. On June 3, 1977, "Pure Mania" was released. Of the thirteen songs on the album Knox had written all but two. Quite an accomplishment for a band that less than two years earlier was primarily a R&B cover band. The album meant with a fair amount of success. The Vibrators were beginning to feel restless, and decided to move to Berlin from London to keep things new and exciting.

In April of 1978 the Vibrators released their second album titled simply "V2". This record includes one of my favorite Vibrators' songs, "Automatic Lover", with the lines, " I talk about/ this and that glory/ but not you honey/ you're a different story" and, "there's something something on my mine/ I want to beat people up instead of treating them kind/ I wind myself up real real tight/ I feel like death in the morning like a dog at night." "V2" also contains "Troops of Tomorrow" which the Exploited would later cover and name an album after. One month after the release of "V2" John Ellis quit the band so he could spend more time watching TV and playing bridge. Following Ellis, Gary Tibbs quit the band June, 1978, Tibbs joined Roxy Music. Ellis and Tibbs were replaced by John Edwards and Greg Van Cook. Only two months after this new line up Knox quit to pursue a solo career. The Vibrators took almost a year contemplating what to do and finally in September of 1979 they reformed. The newly reformed Vibrators were Kip on vocals, Ian Woodcock on bass, (Woodcock used to be in Eater), Elliot "Brooklyn" Mich on guitar (Brooklyn used to be in the Electric Chairs), Greg Van Cook on guitar and John Edwards on drums. Edwards being the only original member. The Vibrators continue to play and release records. In 1992 the Vibrators released "Power of Money" on Continuum Records. The Vibrators at this time included various members, as well as original singer, Knox. The songs on "Power of Money" are old songs, however, this is not a true "best of" because all the songs were re-recorded. Surprisingly, it is real good.

For whatever their reasons for their musical approach their music speaks for itself. You can not make music as real as the Vibrators' did just for the sake of the latest fashion or trying to make a buck off of punk rock. And although most of their songs are basically love songs, it works. I suggest to you, not to worry abut prejudices and check out the Vibrators. The discography included is incomplete. The singles and albums included are all good. Feel safe to pick these whenever you can find them.

Discography

7"s: "Pogo Dancing/The Pose" (Chris Spedding and the Vibrators) (1976), "We Vibrate/Whips and Furs" (1976), "London Girls/Stiff Little Fingers" (1977), "Automatic Lover/Destroy" (1978), "Judy Says/ Pure Mania" (1978), "Disco In Moscow/Take A Chance" (1980), "MX America/Shadow Love" (1983), "Flying Home/Flash Flash Flash" (1984), "Retro-Active" EP (1995)

LPs: "Pure Mania" LP (1977), "V2" LP (1978), "Guilty" LP (1982), "Power of Money" LP (1992)

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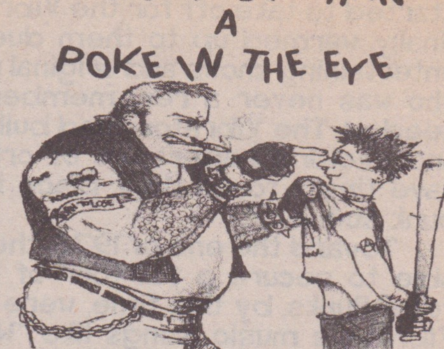

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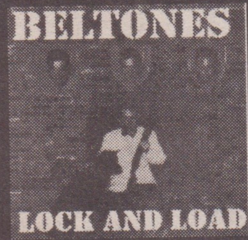

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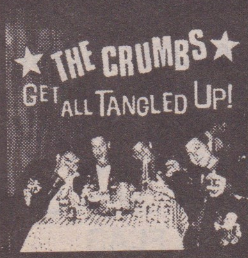

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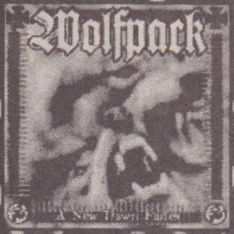

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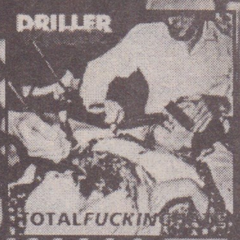

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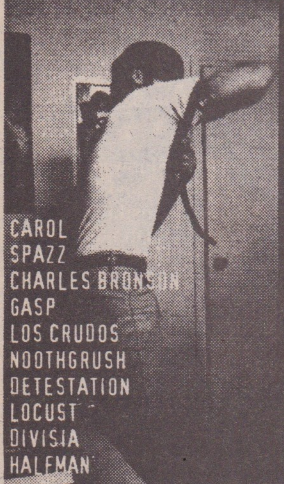

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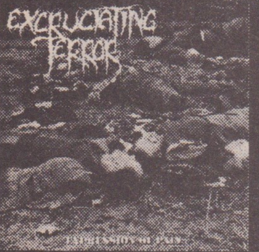

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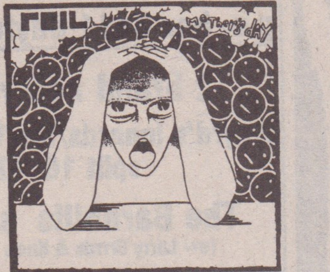

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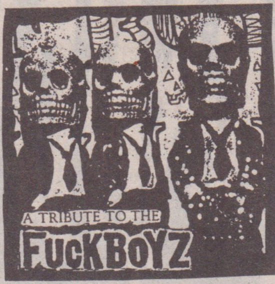

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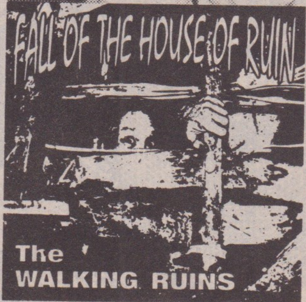

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Naked Aggression

The last time we interviewed Naked Aggression was back in the April 92 of MRR. We caught up with them in Los Angeles and here's what one of America's best punk bands had to say.

MRR: Let's start with names and instruments?

Phil: Guitar, vocals.
Kirsten: Lead vocals.
Joe: Bass, vocals.
Aaron: Drums.

MRR: Phil, could you give a brief history of the band?

Phil: Kirsten and I started the band in Madison Wisconsin back in 90'. We were both going to music school at the UW-Madison. I was studying classical guitar performance and Kirsten was studying the french horn. I got thrown out of my boarding house about the same time I met Kirsten and we started living together. We started Naked Aggression about 6 months after that. We started as a bar band that would also play punk parties at our friends' houses. We all drank a lot in the early days and our first drummer broke both his arms in a stupid drunk mishap. A week later our bassist broke his wrist in a stupid drunken mishap. After that we had two high school kids Nate & Cyrus play with us. We released a 7" called "They Can't Get Me Down" by ourselves and then Broken Rekids called us and offered to put out another 7" EP. which was titled "Keep Your Eyes Open". We started receiving mail from all over the world, it was really quite a shock for us. We dropped out of school when the semester was over and went on a two month tour. When we returnered to Wisconsin we packed up all our belongings in our van and moved to the East Bay. **MRR: How did you like the East Bay?** Phil: It's a great place. Kirsten and I lived there for 9 months. We couldn't afford a rehearsal space and a place to live so we moved into Paradigm Rehearsal studios and lived in a tiny room. We weren't supposed to live there but after being there a week we discovered there were all kinds of people that lived in their rehearsal rooms. I eventually got a job there as night watchman because I was the only person there who wasn't strung out on herion or speed. That was in East Oakland which is a pretty rough place. We would hear gunshots almost every night. I had to break up a lot of fights, one night a couple was wrestling around in the parking lot screaming at each other. I pulled them apart and the girl had stabbed her boyfriend in the neck.. blood all over. **MRR: How did you all meet up with each other?** Joe: Aaron and I were in a band the Burning Sensations (not the one on the Repo Man soundtrack) We played a show with Naked Aggression at the Hong Kong Cafe in L.A.. Naked Aggression played in Fresno and we all hung out. Then we were in a band called Fucko. We were going down to L.A. on tour, one of the most horrible times of my life, A lot of inner band prob-

lems. So my band broke up at Phil and Kirsten's house. After that we kept in touch with them. They sent a neat little post card for Christmas. They came and had dinner at my mom's house in Fresno. Then their bass player and drummer didn't work out and me and Aaron joined as a package deal. We're the rhythm section from hell. We'll come into your town, we'll help you party it down. we're an American band. MRR: You're well known for being a band that tours a lot, does it ever get difficult? Phil: It's difficult when we go on a six week tour and come home broke and need to pay rent in two weeks. And I can't really get a good job because we'll be going on tour in another month. I usually work construction for the weeks that we're home in L.A. with my brother. Which is really shitty because all I do is carry heavy shit around in 100 degree heat. But I like touring so much it's worth it. Kirsten: For the most part, it's a blast! But it does get difficult at times, of course. There's a lot of hard work involved in touring that a lot of people aren't aware of. We drive anywhere from 5-10 long hours everyday, following the not so accurate directions to the venue, then load in our heavy equiptment, set up the records and t-shirts to sell and we're stuck behind the table for 3 hours until we play. Then we try to find a trustworthy stranger to watch the "merchandise" while we play, which is hard to find. Then after the gig we have to track down the promoter to make sure we get paid what was agreed upon to cover gas, food, phone calls, mail, etc., which can be a real pain in the ass since they usually try to pay us less than they're supposed to. Then we load out all our gear and try to find someone to let us crash at their place, which is hard because of our allergies and asthmatic reactions to dogs and cats. Almost everyone has dogs and cats. So everyday we're meeting with the unknown which can be difficult at times, but overall it's an exciting adventure. Meeting interesting people, going new places and all of the crazy experiences and stories we have is well worth any stress or difficulties encountered. I feel lucky that I'm able to make my dreams come true. By choosing this lifestyle we might be unstable financially but all of our experiences are worth it! MRR: where have you all toured to? Phil: We've toured the U.S. extensively. We did several 2 week tours into Mexico down to Mexico City. We went all the way across Canada, and we spent two months last year playing 40 shows in 14 countries over in Europe. We play about 125-150 shows a year. MRR: What originally attracted you to punk music? Kirsten: The anger and rebellion in the music. The music was intense and I could relate to the lyrics. I felt completely isolated living in an ignorant suburban town on Long Island 2 hours away from N.Y.C. stuck without a car. Everyone thought my family and I were a bunch of weird artist freaks because my mom was an avant-garde chamber music singer, my dad was an arts administrator, and I played the French horn. My mom worked out of state and my dad was always working late so I was a latch key kid. I didn't fit in with all of the stupid yuppies or working class kids at school. In 1985 when I was 15 I shaved my head with a tail in the back, started wearing combat boots and found punk rock music. That was the last straw; the whole town thought I was off my rocker and worshipped Satan. Even my mom called me the devil's child cause I would constantly break my curfew, go out and get wasted with the other 9 outcasted kids from our community. I knew there was no turning back for me and that I never would be part of mainstream society. I was very angry and frustrated. Aaron: Well my friend at the time he like got into this kind of music and whatever he did was cool. So, I just did what he did. Joe: I like music that's real. I couldn't help but not like it. Phil: The first time I heard some punk I was blown away by the intensity and energy in it. I also found a lot of the punkers I met to be pretty interesting people. MRR: What are your musical influences? Phil: I listen to a lot of everything. Especially when we're on tour. We play with usually three other punk bands every night so I often listen to other styles of music when we're driving to the next show. I got a lot of rockabilly, classical, big band swing, jazz, blues, country, fuck... One of the highlights of my life was seeing Johnny Cash perform last year and getting to meet and talk with him backstage. Kirsten: I was brought up around opera, classical and avant guard music. I didn't hear rock n' roll until I was about 9. My dad got way into Queen and at some theatrical event my family went to I heard Pink Floyd. Hearing these groups for the first time made a big impact on me, I'll never forget it. After that I got some Blondie LPs for my birthday and I would sing along to her records and listen to a New Wave station while playing Barbie dolls. Then when I was 15, punk bands like Black Flag, Dead Kennedys, The Misfits, and Ramones influenced me a lot as well. So, I've been influenced by all sorts of music. Joe: I listen to all kinds of shit. Mostly a lot of early to mid eighties punk stuff with a little hardcore thrown in. Aaron: Venom, Sepultura, Slayer, Rush, Kiss, Black Sabboth, Decendants they rule. That's enough, I don't want to be influenced too much. MRR: In what ways do you see the punk scene being different today than it was in the '80s. Joe: It's like comparing apples to oranges. Phil: I started going to shows back in 85' whenever I could get a ride into the city. Some of the first shows I saw were Crucifucks, Black Flag, D.O.A.. There was this brilliant band from Wisconsin called Dirty Bert & the Crotch Crickets. They had a 300 pound transvestite singer who would shove a microphone up his ass. I remember this feeling of unity at the shows which is rather rare nowadays. Everyone at the shows back then were weirdos and freaks and we were all outcasts.. It was almost like a scene out of Surburbia, frat boys would walk by and heckle us and try to pick fights and all the punks and skins would chase them away. We'd throw bottles at the people in the cars who would drive by and talk shit to us. We were like a family and if someone looked punk they usually were cool and not just stupid jocks with a fresh haircut. They were radical. Punk was not socially acceptable back then. A guy with a mohawk was not on the cover of mainstream magazines. It all seemed to be a lot more underground. Kirsten: I can usually differentiate the more radical people from the the trendy ones who can't relate to the old school style bands 'cause it freaks them out, it's too angry and intense for them. But there are still a lot of genuine people into it. MRR: How do you think punk music has changed over the years? Phil: I think the level of musicianship has gotten better, but many bands are starting to sound the same. Especially the more popular MTV-type bands. Unfortunately, many of these bands don't have much to say lyrically. Kirsten: I think it would be great if these bands would make a video

with a social statement, because they could encourage a lot of people to empower themselves. Today there's definitely a difference between the New School Style and the Old School Style. New School music attracts more of the jocks who want to fit in and Old School attracts more of the angry misfits who can't and don't want to fit in with the mainstream. Now there's also a lot of other subdivisions such as emo-core, riot grrl, thrash/hardcore, hardcore, pop punk, etc. There's also too many rules about what you can and can't do, or how you're supposed to dress and act, or what label a band should or shouldn't be on on. It's ridiculous because originally punk was about non-conformity and against authority and rules, It wasn't p.c. at all. MRR: who writes the songs in Naked Aggression? Kirsten: Phil is the main songwriter/lyricist in the band. Now that Joe and Aaron have joined the band they've been writing music too. They brought in some great songs that will be on the next album. MRR: Where do you get ideas for lyrics. Phil: Personal experiences mostly... "They Can't Get Me Down", "Violence", "Life On The Road", "March, March Along" are things that have happened to me. The political songs are from reading, arguing, and a sheer hatred for what I see happening around me. MRR: what's the story behind "March, March Along"? Phil: When we first moved to L.A., there was a girl who would come to our shows and ask me if she could dance naked on stage while we played. I would let her but only for the last couple of songs because it would distract the audience away from the music. So anyway, she was in high school and her parents stuck her in a mental institution because she didn't believe in their religion, they were Jehovah's Witnesses or something, doesn't matter. We became good friends and she would tell me all this horrible shit her parents put her through. I helped her get away from the institutions and her parents, and brought her down to stay with us. MRR: What do you do when you're not on tour? Kirsten: The band takes up most of my time. I book most of the shows and tours for Naked Aggression, then we have band practice 3-5 times a week, I answer a lot of band mail and do a little mail order/distro. In my spare time I read books, do water colors and drawings, and figure out ways to make money to pay the bills without getting a job I hate. See some shows, play cards, hang out with friends, etc. We have touring bands crash at our house. Sometimes I do stuff with the orginization Refuse And Resist which is an amalgamation of social/politcal activists. There's never a dull moment; I'm always busy! Joe: Eat, drink, play guitar, and listen to music. Aaron: Read comic books. I have a whole ton of those. I do everything Joe does, we're a couple of boring ass guys. MRR: What do you think of rednecks? Any run-ins with them? Joe: Here's my redneck story. In the summer of '89 I was living with 5 of my friends. One of my friends was going out with this girl who decided to run away from home and she told her dad she was going to stay at grandma's but she ended up coming to our pad. and the guy she was going out with took off and went camping with her. Her white trash dad and brother found out where she was at so they came over. They were a couple of straight out rednecks from hell. The brother was a biker guy all cranked out and the dad was this ZZ Top looking fool. So they come in and demanded to know where she is. We said we didn't know. We're minding our own business. They barge in our apartment and ask who owns the place. We all point to Troy, the biggest guy in the room. He's 6'2". So they take him in the bathroom and we hear this ruckus going on. I open the door and the biker guy slams me in the head, runs out and starts kicking everyone's ass. So we run out and my friends mom who manages the apartments was downstairs and she happened to be helping some guys work on their cars. One of those guys was a huge repo man and the other looked like a pro-body builder from Gold's Gym. So, we go back to the apartment and the rednecks are still arguing about who is gonna kick Troy's ass. So we get back and all hell brock loose. The repo guy ended up taking the dad down. When the son saw this he took out a buck knife and stuck repo a bunch of times. We ended up hitting this guy with two chairs, a bat, a bass guitar, and a mag light before he ran out to his car and took off. I was hella suprised the guy could fukin move after that. Aaron: The power of dope.

Joe: No shit! MRR: What do you think about religion in today's society? Kirsten: I don't believe in worshipping anything, I don't believe in gods or masters; I don't follow any religion. Unfortunately, too many people do and it's the cause of a lot of persecution, terrorism, and war. Obviously, there are things in the universe us humans don't understand, and I'm not going to be arrogant and pretend that we have any answers. Phil: Too many people have it forced upon them when they are kids and then they never question it or inquire about other religions. They just assume that their religion is right and all others are stupid and unfounded. Aaron: If it makes you happy fine, but don't force it on anyone else. Telling people how to live is a bunch of malarkey. I'm more agnostic. Joe: I think it's bad news city. MRR: What's important in life? Joe: The most important thing is to be happy. If I lived in a trailer park and had no money and shoveled horse manure all day, but was happy, then that is the shit for me. Right now, I like to play music, go places I've never been before, and make somewhat of a living off it. I'm tired of busting my ass doing construction work. Always live like there's no tomorrow because at one point there won't be. Phil: I'm still trying to figure that out. Aaron: I'm not happy breathing the toxic air down here in L.A.. Don't rat on your friends. Keep yourself surrounded by nice people. Always listen to good music... Do all the drugs you can (ha ha). MRR: Any last comments? Phil: I'll leave you with an old Turkish proverb I recently came across. "Coffee should be black as hell, strong as death, and sweet as love." Kirsten: You only have one life, so live it the way you want to. MRR: Give us a Naked Aggression discography. Phil: Oct 91' "They Can't Get Me Down" 7"e.p. Broken Rekids; Apr '92 "Keep Your Eyes Open" 7"e.p. Broken Rekids; Sept '92 "Naked Aggression" CD (both e.p.'s) Broken Rekids; May '93 "Naked Aggression" 10" (both e.p.'s) Neighbour Annover, UK; Jun '93 "Bitter Youth" lp/cd/cs Broken Rekids; Jan '94 "Plastic World" 7" e.p. Mighty Records; May '94 "Naked Aggression/Aus Rotten" split 7" e.p.; Jul '94 "Anti-Racist Compilation 7"e.p. Lengua Armada; Aug '94 "Plastic World + 4" cd; Nov '94 "March March Along" lp/cd/cs Mighty Records; May '96 "Naked Aggression" (rereleased songs) Campary Records, Germany; Jun '96 "March March Alive" lp/cd Mighty Records. MRR: What's in the future for Naked Aggression? Phil: We just released "March March Alive", which is a live album we recorded at Gilman Street, so we'll be touring for the next four months starting in July '96. We'll be recording another studio album after that that should be out in Jan '97. See ya' at the shows.

Lil Bunnies

Unabunnie

WHAT CAN YOU SAY ABOUT THIS ELUSIVE PUNK ROCK TERRORIST BAND. ANY ATTEMPTS TO INTERVIEW THEM HAVE GONE UNANSWERED, MORE THAN LIKELY DUE TO THEIR NEED TO REMAIN ANONYMOUS AND AVOID DETECTION.

JUST TAKE A LOOK AT THE CLIPPINGS FROM THEIR HOMETOWN SACRAMENTO BEE AND SEE WHAT FEAR THEY HAVE STRUCK INTO THE HEARTS OF YOUR BASIC AMERICANS. NOT CONTENT TO JUST FUCK UP A MAJOR CHRISTIAN HOLIDAY, THEY'VE NOT ONLY PSYCHOLOGICALLY ALIGNED THEMSELVES TO THE UNABOMBER IN ALL OF US, BUT HAVE RECKLESSLY DRAGGED POOR LITTLE BUNNIES INTO THEIR PSYCHODRAMA. ANIMAL RIGHTS ACTIVISTS HAVE TAKEN NOTE, ANOTHER REASON FOR THEIR LYING LOW.

THE LIL BUNNIES' CARROT AND STICK APPROACH BORE FRUIT IN YET ANOTHER RECENT CAPER. IT SEEMS ROLLING STONE MAGAZINE GOT CONNED INTO PRINTING A TOP 10 FROM A STORE IN ARIZONA, PLACING LIL BUNNIES AT #1, AHEAD OF NO FX, WIPERS, INTEGRITY, ETC. QUITE A PR COUP FOR THE

Sacto Bee 4/7/96

Punk band mars Easter parade

Bee News Service

Calling themselves the "Little Bunnies," a punk rock band disrupted Saturday's Easter day parade.

Midway through the parade the band forced their float into the procession at the intersection of 10th and J streets. Event organizers said the group did not have permission to participate in the event.

"We screen all entries carefully to avoid things like this," said Tim Jeffers, events coordinator.

Witness say that the band, dressed in tights and wearing stocking masks, played loud, amplified music and shouted obscenities at the crowd. The band paraded for two blocks and turned off the route before organizers or authorities could detain them.

Because there has never been a disruption of the Easter parade police presence was light.

"This has never happened before," a police spokesman said. "Next year we will take more precautions," he added.

Parade goers reaction ranged from anger to dismay. "I guess in this kind of world people will do mean, vicious things but that's no excuse to ruin a child's Easter," exclaimed Sophie Olden, a grandmother who took her granddaughter Sara to the parade. "I hope they find these deviants and throw the book at them."

None of the "Little Bunnies" could be located for comment.

Bad Bunnies

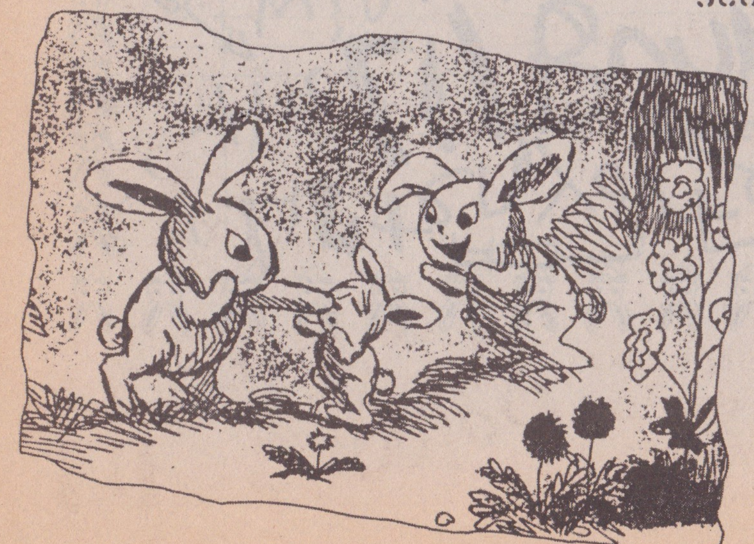
Re "Punk band mars Easter parade," Apr. 7: The article on the Bunnies rock band made me very angry. With today's crime as it is, I am not surprised by their actions. But frightening young children is too much. The children at the parade do not deserve this. I hope the police catch these awful men and throw the book at them. Enough is enough!

Ann S. Trimble
Diamond Springs

Sac Bee 4-10-96

The band, the Little Bunnies, is a disgrace to anyone who loves music. Rock and roll has always been about love and bringing people together. Look at the Beatles, Jefferson Airplane, and U2. They are Little Bunnies aren't rock and roll. They are terrorists.

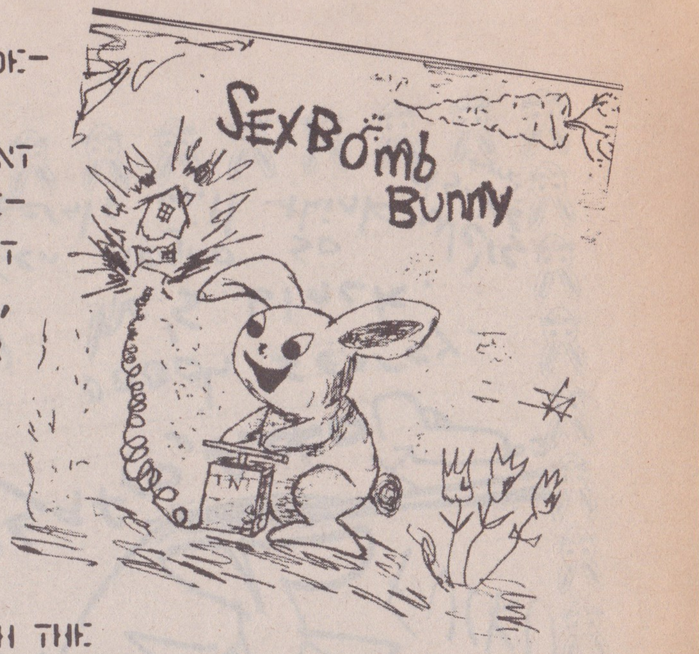
Dan Simmons
Rocklin



LEAPIN' LEPUS LADS, AND ANOTHER BLOW DELIVERED AGAINST THE SYSTEM.

IT REMAINS TO BE SEEN TO WHAT EXTENT THEY WILL GO IN THE FUTURE. AT A RECENTLY ADVERTISED GIG, THE BAND JUST PLAYED THEIR RECORDS REAL LOUD, WHILE SITTING AROUND DRINKING BEER AND MUNCHING CARROTS, CLEVERLY DISGUISED AS REGULAR DRUNK PUNK ROCKERS. IT LEFT THE AUDIENCE (MOSTLY POLICE UNDERCOVER AGENTS) VERY CONFUSED.

MRR HAD PUT OUT WORD THROUGH THE UNDERGROUND THAT IT WANTED TO MAKE CONTACT WITH THESE RAGING RABBITS, HOPING TO SCORE YET ANOTHER JOURNALISTIC COUP. WE WAITED MANY MONTHS, AND JUST WHEN WE WERE GIVING UP HOPE, WE RECEIVED A STRANGE AND MYSTERIOUS PACKET UNDER OUR DOOR. THE FOLLOWING IS THEIR COMMUNIQUE:



...Graffiti – Swan Song/Atlantic

Hearts – Warner Bros.

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5 BAD COMPANY
Straight Shooter – Swan Song/Atlantic

ALTERNATIVEALBUMS

1	LIL' BUNNIES Lil' Bunnies 7" – Moo-La-La
2	GIRLS AGAINST BOYS House of GVSB – Touch and Go
3	THE MOTARDS Rock Kids – Empty
4	VARIOUS ARTISTS Heart Attack No. 10 – Ebullition
5	NOFX Heavy Petting Zoo – Epitaph
6	SUN CITY GIRLS Dante's Disneyland Inferno – Abduction
7	SERVOTRON Meet Your Mechanical Masters 7" – Sympathy for the Record Industry
8	THE WIPERS The Herd – Tim Kerr
9	LET'S GO BOWLING Mr. Twist – Moon Ska
10	INTEGRITY Humanity Is the Devil – Victory

THIS ISSUE'S ALTERNATIVE CHART IS BASED ON SALES AT EASTSIDE RECORDS, IN TEMPE, ARIZ.

...MPILED BY ANTHONY BOZ

'Listen, you Fuck.

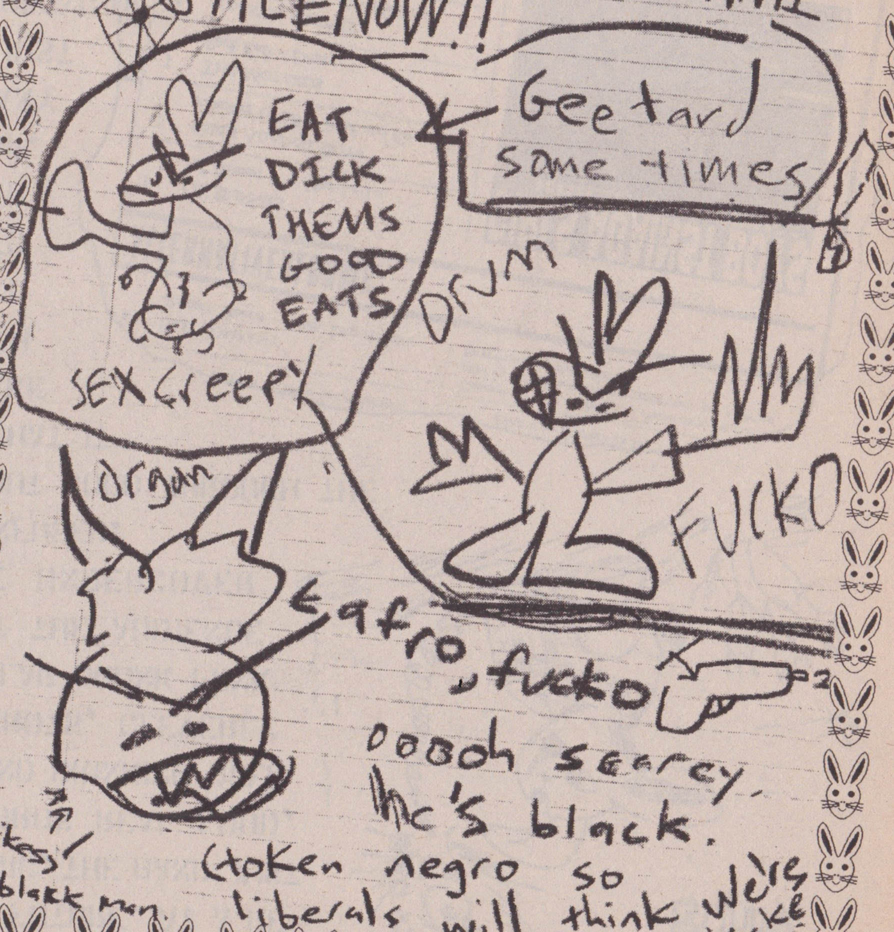
the Lil Bunnies

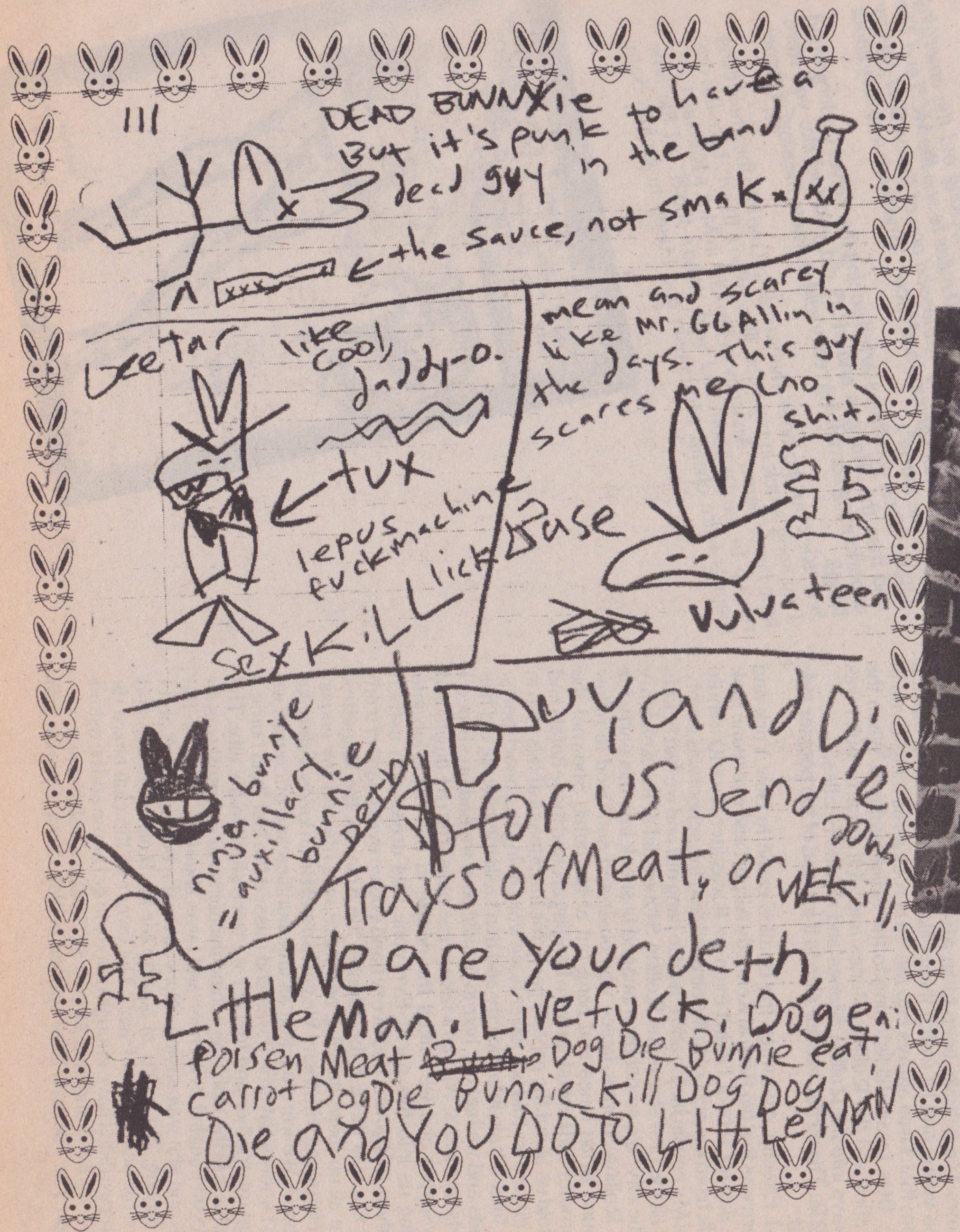
Will not submit to no man. Interviews for Rock n Roll or other bullshit. You eat my shit, human ass corn eater. We are the KILL, fuck you up. Die. Your ma, your pa death to all them. You should all be abortions NOW! Right now, stupid commie. We kill. You ded. Lepus #1!

WE HATE HUMENS.

HOP FITE FUCK the lazer made us. We not man. Now Man Babit, Stoopid no dick ded Fuck. March Bunnie fuck chiken in ass scare pussie bite Boot. Sad Sad bootman BUT NOW YOU DIE!!!!!!!! NO MORE GUINY

!! Pigs squeel fuck-land like siren after hole is filled. Springer-the rabbit fuck fuck fuck but you humen get blood and KNIFE NOW! Y'n fall. Revolushun BUNNIE STILE NOW!!





Lil Bunnies Records
"Lil Bunnies" (Moo-La-La Records)
"Unabunnie" (wrench records)
$3 us each } MOOLALA Records
$4 foriegn } 1114 21st St
SACRAMENTO, CA 95814
USA

OR EUROPE WRITE
Wrench records
BCM BOX 4049
LONDON WC1N 3XX ENGLAND

Unabunnie T-shirts
$5 from Moo-LA-LA

Lil Bunnies will fuck your daddy raw for $50.
Cat sodomy $30 Get in our way and we'll kill you for free.

Sparkle Moore

is the rock'n'roll hostess with the mostest. Whether managing bands, selling vintage 50s clothes or organising club nights (like burlesque dive More than Vegas and the ultra-suave Blue Martini), everything she does oozes stacks of high style. Talking to glamour girl Moore (aka Gail Higgins) is like a gossipy summary of 30 years of rock social history, skimming over Elvis, the British Invasion, glam rock, Max's Kansas City at its debauched peak, punk on both sides of the Atlantic, the British Teddy Boy subculture, psychobilly – you name it. We hooked up at her home in Stoke Newington which, fittingly, boasts a jungle of animal print patterns, Elvis Presley and Bettie Page memorobilia and a pink bedroom worthy of Mamie Van Doren. Interview by Graham Russell.

MRR: It seems to me you've taken your interest in music, clothes and nightclubs and carved yourself a career out of it.
Sparkle Moore: That's true. And I think I'm lucky to have been able to do that, because I'm able to make a living out of things that started out as hobbies. Even though all the "regular" jobs I've had were all still sort of related – I was in the fashion business or the music business.
MRR: Tell me about when you were a teenager growing up in Long Island. What were you into, what were you listening to?
SM: Sneaking into the city to go see groups!
MRR: This would have been in the early '60s? Mid '60s?
SM: Well, no ... it starts way before that! (laughs).
MRR: Not to get too specific! In the '50s, then.
SM: Yeah. My aunts and uncles we're into the rock'n'roll scene and I thought they were the coolest things on earth. I'd listen to all my uncle's records and make them take me to rock'n'roll shows. I've actually been to an Alan Freed show! My mother was young and I'd watch things like Elvis with her. It started from that. I was always into the '50s rock'n'roll thing. Even in the '60s, I was still listening to the oldies stations. When the Beatles and the Rolling Stones and all that came out, I was always into the Rolling Stones and not the Beatles.
MRR: The dirtier, nastier side to it instead of the poppier side of it.
SM: Exactly. And when the Beatles came to New York and there was that big thing at Kennedy Airport and everyone took the day off school, I didn't even go. It was literally a 10 minute walk from my school to the airport! And the school was empty, too! My cousin Janice and I used to hang out and we had tickets for all the first shows the Rolling Stones did at the Academy in the city. We somehow managed to sneak into this party for the Rolling Stones. Janice was obsessed and used to follow around Brian Jones and hang out at his hotel. She met the promoter Sid Bernstein from hanging around these hotels and he told us about the private party for the Stones at this club in the city, so we told our parents we were going to a beach party. We took a train into the city and don't ask me how we did this – kids and we had our hair in braids! And we had on striped t shirts and jeans! We had a fake press pass from a Long Island newspaper and we talked the people in this nightclub into letting us into this party. Everyone was dressed in ostrich feathers and gowns and every band you've ever heard of from that era was there – the Stones, the Animals, the Ronettes, were all up there dancing, and there was me and my cousin dancing along with them! We got to meet Brian Jones and shake his hand. We were excited as little bunnies and of course we didn't know what time it was and missed the last train home. I called my mother and told her we were stuck in the city. The telephone in the club was behind the bar so of course it was so loud you couldn't even hear and I was shouting, "We're in the city!" and she was saying, "No, you're at a beach party!" and I was saying, "No, we're at a party for the Rolling Stones and we've missed the last train!". The owner of the club heard us saying we didn't have enough money to get home and he asked where we lived and said, Here's $25, take a cab home.
(When The Fillmore East opened in New York, Sparkle and Janice used to go to literally every single show every Saturday night. "We used to get complimentary tickets. We had fourth row seats for every single show. We saw The Who, Janis Joplin, Pink Floyd – everyone who ever played there." It was at The Fillmore that she met the 16-year old Johnny Genzale, who'd later emerge as Johnny Thunders and influence Sparkle's future).
SM: We were there every Saturday night and so was Johnny and some of his friends from Queens. We always noticed them in the lobby and they always noticed us and eventually we just started talking to them. We were still living in Long Island and I was driving into the city and we started giving them a ride home because it was on the way.
(At the same time, Sparkle was checking out the emerging proto punk bands, driving 800 miles to see the MC5 and The Stooges. She'd already witnessed one of the earliest gigs by the Velvet Underground and Nico – "And there was only about 30 people there!").
MRR: When you first started seeing the Velvet Underground and then the Stooges and MC5, did you feel like you were experiencing something really wild and new, the start of something?
SM: "Kick Out the Jams", that's what got me into the whole thing. That song stuck in my head, like, "Who's this?!". Like the first time I ever heard "Anarchy in the UK" in Max's Kansas City, I ran up to the DJ booth and said, "Who's this?!". At the time records were cheap. My cousin and I used to go into Sam

Goody's and I'd go through the records and buy 20 albums at a time just because I liked the cover. That's how I first heard the MC5. That's how I first heard The Doors – that first album cover where they all look so gorgeous. That's what teenage girls do. That's what appeals to you. To me, that's the whole thing with rock'n'roll, that's what it's about – sex. It was this whole new group of young people who couldn't really play, in response to boring old farts like, let's say, The Jefferson Airplane and the Grateful Dead. In the '60s I went to see those kinds of bands but I wasn't a druggie and my main basis was still rock'n'roll. So to me punk was fantastic, it was getting back to rock'n'roll.

(As a friend of Johnny Thunders's, Sparkle experienced the beginnings of the New York Dolls as an insider).

SM: Johnny and Janice were boyfriend and girlfriend now. We all decided to move into the city. We moved to San Fransisco first and decided that was way too laid back for us and flew all the way back after driving all our belongings across country, including every record I ever owned in the trunk of my car! We got an apartment in the East Village, before the East Village was cool. At the time Johnny was still in his "I'm going to be a baseball player" phase and didn't do drugs. He decided he was going to be learn how to play bass and started to say "I'm going to be a rock'n'roll star". He used to be in the other room singing and playing guitar over and over and I'd be yelling, Give up! Give up! And then he met David Johansen and that's how the Dolls started.

MRR: What did you make of those early Dolls shows? At the time they were regarded as really disgusting and deviant.

SM: I don't live in the normal world! To me, everything seemed – not normal, but normal for my scheme of things. I just thought, This is what you do when you're creative or arty or musically inclined. I was constantly defending it. Obviously my parents thought it was weird, they were weird, but since I wasn't into drugs I was able to sit there and explain it to them. I mean, my mother came to see the New York Dolls with me! It never seemed that weird to me. It was just sort of the way I lived.

(The Dolls imploded messily, with Johnny Thunders and Jerry Nolan splintering into The Heartbreakers. The new band was managed by Leee Black Childers, a friend of Sparkle's from the Max's Kansas City crowd. In '76 the Heartbreakers went to the UK to tour with the Sex Pistols and by sheer coincidence Sparkle would become their co-manager. She came to London on holiday and ended up staying).

SM: I was in one of my normal jobs at Barney's, the really exclusive men's department store in New York. I was managing the main floor and they called me into the office one day and said that I was a square peg in a round hole or however that saying goes, and that I was a butterfly about to fly away! They said, "You always do everything you're supposed to do and you do it well but you never look like you're working!". So I said, "Sorry!". And that was the end of that. I'd already had holiday time booked and a plane ticket to England, so I thought why cancel the holiday? I'll look for a new job when I get back. The night I arrived in London the Heartbreakers were playing at Dingwalls in Camden Town. I told Leee what had happened and he said he needed someone to go on the road with the band, do you want to stay here and do it? I thought, I've got nothing to go back to, why not?

MRR: By this time Johnny Thunders must have really changed from when you first met him.

SM: When I got here and started working with them he was heavily into heroin and there was a big, big change. Obviously there were monster drug moments. But we were so close, he never treated me like he treated anyone else. I was like family, so it was a different thing. There was always those moments when he was still the Johnny I used to know and love.

MRR: You moved to London in time to experience the beginnings of the UK punk scene. How did it differ from the one in New York?

SM: It was much more extreme here. The New York bands were more melodic, more rock'n'roll. The London bands were noisier. Richard Hell wore the ripped clothing and the safety pins and all that, but the pogoing and the spitting and all that nonsense, that was here!

MRR: You must have moved from New York to London around the same time as Nancy Spungeon.

SM: She came a bit later. She actually came to London to be with The Heartbreakers. Of course we all knew her in New York and no one could stand her. I remember Steve Jones from the Sex Pistols coming up to me and saying, "She's so horrible! How can we get rid of her?" And I just said, "Kill her! That's the only way to get rid of her".

(After the demise of the Heartbreakers, Sparkle and Leee Black Childers got involved with a bunch of young tattooed rockabilly hepcats who would evolve into Levi and the Rockats, the pioneering psychobilly band. Sparkle would eventually marry and then divorce the group's bassist Smutty Smith. With the Rockats, she began venturing into Teddy Boy hangouts at the time when there was fierce tribal hatred between the Teds and the punks. Sparkle managed to straddle both worlds, but sometimes there were consequences).

SM: The Royalty Ballroom was the biggest Teddy Boy club in the '70s. It was really dark in there and they couldn't tell I had canary yellow hair! Even though I had this punk-coloured hair it was in the same style it is now, this '50s flowing style. But it was canary yellow and they didn't know it! So I was tolerated. Johnny Thunders decided he wanted to go to the Royalty Ballroom with us. So Levi from the Rockats combed Johnny's hair into a quiff and lent him one of his jackets. But he had on a pair of leather trousers. In we went and we were there for about 5 minutes and we were surrounded by Teddy Boys who wanted to kill him, saying, "You're a punk! We're going to kill you!" Because they knew me I was able to talk them out of killing him, but there were a few who wouldn't let up and eventually a bouncer came over and literally picked us up and bodily carried us out and deposited us outside the front door and Johnny was screaming, "But Gene Vincent wore leather trousers!"

MRR: Jayne County credits Levi and the Rockats with inventing psychobilly.

SM: Yes. It wasn't called psychobilly then. They were probably calling themselves rockabilly. It was strange because it was the Teddy Boy era but they were still into purity and the Rockats were a psychobilly band because they were playing rockabilly in the same way the punks were playing rock'n'roll. The purists didn't like them at all because it wasn't clean enough for them. So they started playing with people like Siouxsie and the Banshees and they did the "Eddie and Sheena" tour with Jayne County.

(In 1988 Sparkle unveiled The Girl Can't Help It, her vintage clothing shop in Islington, North London. At the opening she served pink champagne and blue martinis. These days she operates out of a stall in Camden Market. Bands like Rocket From The Crypt drop by when they're in town).

SM: It was a hobby-slash-collection which turned into a job. Unfortunately, I've always been ahead of my time. When I do it it's not popular and by the time it's popular someone else is doing it and making all the money out of it! When I first started The Girl Can't Help It, it was with a whole pin-up image and Bettie Page stuff and it was way ahead of its time. That was in the boom years in the '80s and then came the recession, so I moved to a stall in Camden Town. I sell mainly '50s things, but I have to like it. People have said, If you sold racks of jeans you'd make more money. Maybe I would, but I don't like it. Or, if you sold '70s clothes you'd make more money. No! Sorry! I don't want to support that!

(With co-host, blues howler Jake Vegas, Sparkle unleashed the weekly club night More Than Vegas almost four years ago at Wilde's in Soho's Chinatown district. Subsequently relocating to the subterranean environs of the St Moritz on Wardour Street, the club plunged Soho back to its neon-lit, beatnik-gangster-burlesque '50s past and was the '90s equivalent of Max's Kansas City. It's currently on hiatus while they look for a new venue. In the meantime Sparkle and Jake are doing the occasional one-off More Than Vegas event at different locales, such as when they present ed the debut UK performance by El Vez).

SM: The name More Than Vegas came from Jake Vegas. And the name Sparkle Moore came from the '50s singer. Friends of mine used to always tell me I looked like her – she had long blonde hair and always wore cowboy clothes. When I'd wear Western clothes they'd say, "Oh, you look like Sparkle Moore." It was a mixture of me and Jake and being in Soho and again, sex, drugs and rock'n'roll, that combination. But I'm not into drugs, so it was just sex and rock'n'roll. We wanted a Vegas burlesque '50s image to it, with a cigarette girl and a stripper. People getting dressed up to go out. That whole feel of being in a '50s nightclub.

(Jake Vegas is one suave fuck and just may have the best hair in all of England. Sparkle first met him outside a Carl Perkins gig in 1988 and her first impression was that she "thought he was a tramp on the street!". Check out his singles "Jake's Flower Garden" on Camden Town Records and "Madame Rudolph" on Acupuncture Records, on which he's backed by his frantic big band Jake's Naked Kiss).

MRR: The Gallon Drunk song "Jake on the Make", that's actually about Jake.

SM: Yes, and I love that song. It really is Jake to a T. Every line in it really does relate to him.

(More Than Vegas always had the best line-up of bands. Garage punk, rockabilly, surf, punk and blues acts would go on 'round midnight).

MRR: What was your policy for booking bands?

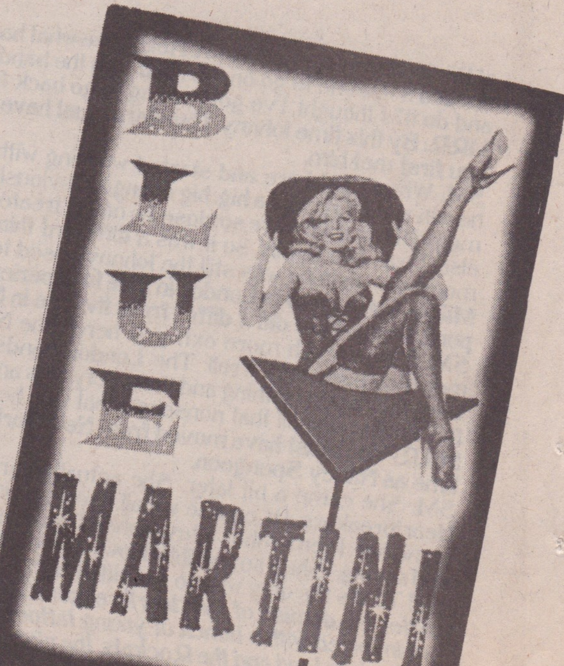
SM: I have to like them. I book bands on instinct. Very, very few times have I booked a band that didn't come to the club already and have an interest in supporting the same things I was interested in supporting.

MRR: Last year you and Jake branched out with the monthly Blue Martini club night at the Flamingo Bar.

SM: Blue Martini was taking parts of More Than Vegas we'd lost from the beginning, that whole dress-up feel and the nightclub feel. The change of venue to the St Moritz and the loss of the stripper made More Than Vegas evolve into a more of a rock'n'roll club, so everything became more casual and rock'n'roll-oriented. We had a Valentine's Slow Dance Night and we were amazed it worked so well. Everyone dressed up, everyone slow danced! We thought wouldn't it be wonderful to do a place that also served cocktails? The name Blue Martini came from the Hollywood director Fritz Lang, who used that as a ploy to get women up to his apartment – "Why don't you come up for a blue martini?" It's a martini with blue food colouring! And martinis are my favourite drink.

MRR: OK, finally, name some bands who've played at More Than Vegas that MRR readers might be unfamiliar with that you really like. Who are your hot tips they should be listening out for?

SM: The Purple Gang. Soulbossa are my favourite new band. And Jake's band.



TAB HUNTER

The Tab Hunter have released an incredible 5-track-EP called "Drink, Fuck & Drive". Some people call it one of the 3 worst records ever released in Europe, but some of these people bought up to 10 pieces!!! Amazing isn't it. In fact, it's a real CRAP, but the people like this stuff that much, so the first edition is already sold out. Don't' worry, a second edition is on it's way! Be sure to catch your personal copy because you have to own it to believe it! Some really bad weirdoes, let's call them born losers, use to wake up with those songs on their alarm clocks every morning. Believe me dude, these guys are tough or sick or both of them. That fucked up trash-rock'n'roll-bad taste-screaming-primitive-punkers gets you horny and beggin' for more. Here its the interview with those hobby-rockers on the road to ruin à gogo from Zurich, Swisscheese-bankchocolatemoneymountaincountry. By Biff Pissonmyheadhoney Fucker.

c/o Sutter/ Bäckerstr 58, CH-8004 Zürich, Switzerland

MRR: Hey fuckers, is this 7" your shit?
Don: Yes Mr. Pissonmyheadandsoon...
Randy: Do you like it Biffy??
MRR: Of course it's an absolute must for everyones collection. It's definitely a must have.
Randy: You're a lucky person, if you wouldn't like it, we'd be forced to give you a real hard melvin.
MRR: The record sounds like it would have been played several hundred times; where did you record it?
Don: We recorded in London, Great Britain, Rest of free World, at Toe Rag Vintage Studio on original sixties equipment.
Kinky: It's mixed by Liam Watson, a magician of its own.
Randy: The original tape sounds pretty clean, but we decided not to master it for the pressing. We believe modern records don't need that.
Don: Mastering is for Sissies & Squares & old people who are about to die.
MRR: On your EP are 5 soon to be classic pearl-trashers; how many weeks did you spend in studio?
Kinky: Unbelievable 8 hours only, we recorded 10 songs. 2 other songs are the covers "Why" (Dirty Wurds) and "The Witch" (Sonics), They will be released in Spain in September. This will be a split 7" with the king of wrestling rock'n'roll, Lightning Beatman. By the way, "The Witch" is sung by our Japanese cousin "Karate Dick Hunter".
MRR: I heard that "Witch" version on tape. I mean, why did you not play the middle part of the song?
Don: It's too complicated to play...
Randy: Do you really thing we got abilities to play like super guitar heroes?
Kinky: We don't wanna look like these pals, they are ugly!
Don: Let's give those guys money for a proper haircut at their local barber shop
MRR: I don't know any bands from Switzerland, Are there more bands like TH?
Randy: The Swiss scene isn't that big but we have some real cool acts.
MRR: Tell me something about those bands.
Don: There are the famous "Monsters" who have released several records. They're touring all over Europe steady. They play trash rock'n'roll for years now. A Monster's performance is must for every Rock'nRoll-Fan.
Kinky: Don't forget 'Lightning Beatman', the singer of the Monsters solo. He's the king of wrestling rock'n'roll. He supported many American bands like the Swingin' Neckbreakers, Trashwomen, etc, on their European tours. He released a 10" records and a 7", both a must have in every trash-collection. Sound for your toilet-action!
Randy: Then there is a band called the Lizard Kid. They sound like early Gun Club, cool! And of course the two heavy psychedelic bands— Bishop Daughter and Roy & the Devilsmotorcycle.
Don: Then there is new fucked up Surf-Trash-Garage-Rock'n'Roll band called G.G.Alien à GoGo.
Kinky: And we have a lot hardcore bands, some Ska and of course the usual whatshipnowbands.
MRR: Do you have many fans in Switzerland?
Randy: Yeah, we have fans in some cities we played, but Switzerland is too small for this kind of music to be successful.
Don: Garage-trash-fucked-up-rock'n'roll isn't that hip in Switzerland, so a lot of Swiss bands have more fans outside the country, like The Monsters par example..and Tab Hunter of course.
MRR: Any famous fans?
Randy: Sure, there's Fanula Randersen and Promilla Presslie (did you know, that she wrote the song "My Boyfriend's Learning Karate"?) and Dean Martin (RIP).
Don: Yeah, Dino said once there are 3 things I need before breakfast: a cigarette, a drink and a Tab Hunter song. That's what I call a quality standard.
MRR: On your photos you look quite hilarious with your Batman masks, children pijamas and those weird looking home shoes.
Don: Do you think so?
MRR: Hmm, I think you guys must act really wild on stage with that outfit.
Randy: The people say if you dare to go to a Tab Hunter show you go nuts or you fall in love.
Kinky: Wow! I don't know what that means, but it sounds cool!
MRR: Tab Hunter played all over Europe, didn't they?
Don: We played in Holland, Belgium, England, Germany and Spain.
Randy: Spain was the coolest, I mean a lot of Long Island Ice Tea, Hot Cats and in general nice people.
Kinky: We'll tour in Spain next year again.
Don: And we dream of a Japan-Australian-New Zealand tour.
MRR: Are there other records of you in sight?
Kinky: The split 7" with LBM will be released in September. In November we go again recording at the Toe Rag Studio and then we look for a label, where we can get rich and famous.
Don: One song of ours will appear on a German single-compilation box set from a label called Jungle-Noise. If we find a label, we would record an LP for sure.
MRR: Do you have anything to say to our readers for finishing?
Don: Forget your brain, eat your parents and play destruction derby!
Randy: Go send us money, so we can have a proper dinner at McDonalds and then go to a strip joint.
Kinky: Live long, love hard and buy Tab Hunter records to stay healthy sick.

THE BAR FEEDERS

The Bar Feeders were interviewed at a bar in San Francisco which was trying very hard to be trendy. The sounds of old punk rock which had become acceptable to the franchised played loudly in the background as I began to slur my words with ingestion of another micro-brew which cost more money than I should have been throwing at the pubkeep. The friendly and funny bass playing Tre (Almon Smith Bundy III) and guitar playing Jimmy Dooheg were the gents I talked to. Present also was indy xerox book publisher Scot Walker and Aaron with his nice girlfriend whose name I don't remember because I'm an insensitive asshole. Drummer Cecil Lessy, who is not an insensitive asshole, quite the opposite, was not present but his spirit was. His stomach incidentally is present on the cover of a Grotus CD watching TV (Cecil that is not his stomach). One thing I should say about the Bar Feeders is that these guys know their chops without falling into the ego indulgent realms of wank metal and atrocious guitar jazz. The trio keep punk rock in the realm where it should be without missing a note or needing to dumb down their style one bit. More than anything else though the Bar Feeders are fun. Very few guys or girls I've seen seem to enjoy being funny, unpretentious dorks on stage as much as these boys from Napa and Berkeley while, at the same time, being able to play the kind of wicked but economic riffs this band is able to come up with. Along with Hickey, Fuck Face, The Idiots, Squat and others the Bar Feeders are at the throbbing heart of the latest generation of SF punk rock. (A nifty party game to go with this interview: Take a swig of beer everytime a reference to alcohol consumption is made, the person who can stand up at the end is the winner.) Interview by Joe Donohoe.

MRR: The Bar Feeders are made up of former members of Rehab and Hockaloogie. Hockaloogie are notorious for their famous publicity stunts. Which one of you is best qualified to talk about that?

Jimmy: That would be Tre. Tre lived with Cecil for a long time.

Scot: Tre climbed the bridge.

MRR: Why don't you talk about that. Because I used to see Hockaloogie stickers on the Oakland Bay Bridge entrance and Telegraph Avenue in Berkeley. All over the place.

Tre: Well Cecil is a sticker junkie and Cecil would put stickers wherever you want 'em. He likes stickers. He likes tapes in his truck too. He won't listen to any kind of music except for demo tapes from other bands no matter how much you want him to play something different sometimes. Hockaloogie were just the ultimate schmooze band. When the Gavin Convention came to San Francisco they just snuck in [it's easy] and gave their t-shirts to Spinal Tap. Spinal Tap ended up wearing those t shirts in an interview they did a couple of years ago. They also climbed the Bay Bridge one time in the middle of the night and hung a Hockaloogie banner that stayed up until 9:00 the next morning so the commuter traffic got a good look at it. That's why they moved here so they could schmooze. They came down from Humboldt.

Scot: How much schmoozing can you do in Humboldt?

Tre: Right. You can't do much schmoozing in Humboldt. They came down here to go to parties, get free drinks, hang out, stuff tapes in people's faces and that worked real good for them and everybody knows who they were. My sister's boyfriend is a cop and I told him I was in a band with the drummer from Hockaloogie and he was like "Goddamnit, I've seen this shit all over the place." [which was my reaction]....There's this long list of shit they've done.

MRR: One time this girl Dawn, whose married to Doug from Horsey, came into the Vietnamese restuarant I worked at with a Hockaloogie sticker on the back of her leather and one of the people in the restuarant asked "What does that mean?" and she spat a big

spit wod on the carpet. I was the bus boy and officially I was supposed to grab her by her mohawk and throw her out but I knew her and so I decided to act like I hadn't seen it.

Scot: And then she sat in your lap [reference to Dawn's profession at the time].

Tre: They also made the biggest bumper stickers in the world. Big as a bumper actually.

MRR: Queen Mary size bumper. How did Rehabilitation get together with you in it?

Tre: Jim and I have been playing together for about.... Well off and on together for three or four years.

Jim: Seems like about five years dude.

Tre: No, when Rehab got together.

Jim: Oh yeah, well we had to.

Tre: Well when we moved here together from Napa and ran into this guy Lloyd that we knew...

MRR: Talk about Lloyd for the benefit of MRR readers.

Tre: Lloyd is one of the best drummers I've ever seen before. He's this big guy. He's really hairy and he's really intimidating. He has a deep voice and... he comes from Redding, which is about three hours north of here. He grew up in a hick town in the middle of nowhere. Toured Japan with that whole big band of his. Played nothing but Sex Pistols and Boston covers. You name it, they played it. Lloyd decided to start a family so Rehab broke up. We played together for about two years with absolutely no following except for our friends but we wrote about thirty songs and played for a while.

MRR: For a while you lived in Berlin in the squat the Birthday Party used to hang out in. Do you want to talk about that? Any good stories?

Tre: Not really. I was just visiting Berlin.

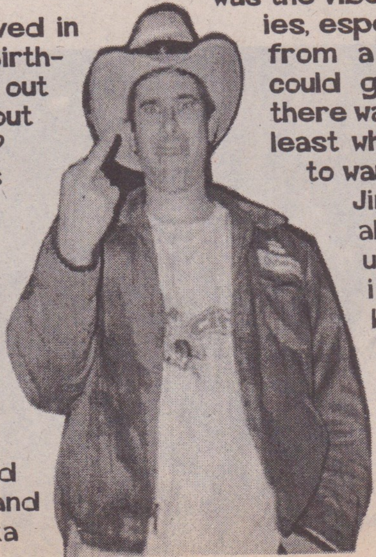
Scot: What about the "Nightmare Room"?

Tre: Oh yeah the "Nightmare Room". I was visiting Berlin and visiting Handfull ofl Flowers and I stayed in a place that belonged to a girl who was really good friends with Nick Cave and he used dope there. Blixa used to stay there when he was trying to kick and he'd live in this room this is all hearsay this room with a loft and a bed on the floor and there were three of us staying in this place and so each night we'd trade off and one of us had to stay in that room and the reason that none of us wanted to was because nobody could sleep for more than two hours in that room. We'd stay up all night totally unable to sleep. When we tried to go to sleep we'd have these viscious nightmares. Dreams about my little brother having his arms chopped off and shit like that. It was the same for everybody and it went on for weeks. I'm the furthest thing from superstitious but the truth is I just couldn't sleep.

MRR: But what started the Bar Feeders, Jim?

Jim: Well Tre and I just loved music. We loved the Minute Men and wanted to start a band. Every teenager from the suburbs moved to San Francisco to start a band and so that's what we did, with Lloyd. Happy to report his son played drums before he could walk and his name's Ian.

MRR: What got you into punk rock as opposed to going for big time arena rock metal stardom? That was the vibe during the eighties, especially if you came from a small town. You could get into punk but there was more of a pull, at least where I came from, to want to be Ozzy's kid.



Jim: Well most metallers could beat us up. I didn't like the idea of getting beat up by a person in an Iron Maiden jacket. It made me not like that person, not like that name.

Tre: I never liked heavy metal at all from the time I was a kid. Maybe it was all the Elton John records or some shit that my parents made me listen to. There are some metal bands that I do like.

MRR: Like Motorhead?

Tre: Yeah, like Motorhead. Even when the grunge thing got really popular I didn't understand it. All my friends were going "Hey this music's great!" and I was going "Soundgarden?" Sounds like Sammy Hagar doing Spinal Tap to me. It's just heavy metal. It's cool and there's a lot of good musicians but I never got off on heavy metal. Punk rock was a way to make cool music and rock at the same time. High energy music without having to be metal.

Jim: Yeah, that's what my guitar playing focuses on, it's more about energy. I've never been one for solos. A solo for me is bloodying my finger on a string from hitting it as hard as I can.

MRR: You guys are all from Napa, right?

Tre: Jim and I are from the beautiful Napa Valley. Cecil grew up in Berkeley and went to high school in San Francisco.

MRR: Tell me more about Napa.

Mike Reynolds, who we used to work with told me it was like wine coolers, pick-up trucks, twelve packs, rednecks hanging out at 7-11 trying to find where all the parties are.

Tre: We tried to stay away from those people as much as we could.

Scot: Do you write songs about those people?

Tre: (laughing) No, but we should. There was a group of twenty people I spent the last three years in Napa hanging out with and we'd just hang out and go to parties whenever we could find 'em.

Jim: They'd start out cool and then the jerks would move in.

Tre: It's kind of a white trash town.

MRR: Except the shit kickers are little less fashion conscious maybe.

Tre: Yeah but Napa's a dump. A pretty dump.

Scot: Everybody you know works at a winery and you can get free wine.

MRR: You guys did a tour of Europe and its really easy for American punk rock bands to tour Europe, especially Germany, France and England. You went to Germany and Denmark tell me about that.

Tre: It was the funnest time I had in my whole life. What do you think about that?

Jim: I agree and the beer doesn't give you hangovers.

MRR: One thing about punk as opposed to "cultural imperialism" is that it's not like a gross product that just gets shoved down people's throats. I grew up on rock and roll and have to admit I like the Stones as much as the next but punk seems to be more democratic. Less about rape and pillage. Do you see that?

Tre: Well that was the way it was on our tour. Nobody decided that they wanted to give us a bunch of money to rent a bus and pay for hotels so we just went over because we had a bunch of friends who set up shows for us so we actually got more friendly in Kruetzburg, which is a section of Berlin, and made friends with the people at the hat shop and they made hats for us and made friends with the people at the t-shirt shop and they made t-shirts for us and stencils and got a lot of free drinks in the bars, it was like what you're talkin' about. We met a lot of people and it wasn't a big shit tour or anything. We played nine or ten shows but we were there for six weeks and had a really good time.

MRR: Where have you gone in the States?

Jim: Let's see. Redding, Chico.

Tre: Humboldt, Napa.

Jim: Very little.

Tre: We actually played in the bar we're sitting in right now on $8 all you can drink night. My friend Eddie got thrown out four times.

MRR: Why don't you tell me the story you told me about Hot Rod Shopping Cart? The tour in North Western California?

Tre: Those guys are fuckin' funny man.

Jim: We played in Humboldt at Jumbalayas, right?

Tre: No, we played at Brew & Beats.

Jim: Brew & Beats yeah. We wound up leaving our equipment there overnight so we made plans with Hot Rod Shopping Cart to meet there early in the morning and take the equipment and drive it through the hills to Redding which is a hundred miles away, really windy road. So we get there and they were nowhere to be found. Turns out they were in the bar doing Jack Daniels shots. We said let's go and managed to get them out of there and there were beer cans in the car and they decided to drop acid. Cecil drove with them, dropped some acid with them and said all he could hear in the background was the sound of screeching tires.

Jim: It was hilarious. So we finally get to Redding and try to find a place to camp, can't find anywhere to camp. It's getting dark. We're lost. We're thinking about pulling over and going to sleep along side of the road when the cops pull Hot Rod Shopping Cart over.

Tre: Because they looked like a bunch of fucking freaks. Nothing but trouble.

Jim: Well they get pulled over for obvious reasons.

Tre: They're all frying.

Jim: Trip's driving.

Tre: Trip looks like Keith Richards and plays the part. He's the driver and won't drive unless you give him three shots of Jack Daniels before he leaves.

MRR: So the cops pull him over and...

Tre: And they shine the light in their car and these guys are just fucking to the curb. There's beer cans all over the place and they're wide eyed, bugging out....So one of the cops on Trip's side asks "What are you on?" and Trip answers "I'm on tour" and they let 'em go.

MRR: Tell me about your record.

Tre: We have a 7" that we made that has two songs and two cab calls that went to Scot's house. Scot's telephone number was one digit different from the Luxor Cab Company so drunk people call his house all the time and leave messages on his machine so we decided to take a couple of those messages and put 'em on the record. Scot actually wrote the lyrics to one of the songs "I Smell a Roast." We've got a song coming out on a compilation on Ax-Handle Records along with Hickey and Squat and some bands from Canada. **[Cecil also would like to add a Depthcharge Comp and a split single with the Idiots are in the works and probably available by the time this interview appears.]**

Jim: We've got a pretty wacky record label.

Tre: Yeah we're probably the only band that has to front their record label money for beer instead of vice versa.

Bar Feeders/ 96 Highland Ave/ Berkeley, CA 94708

Jabberwocky

Green Day. Offspring. In the Netherlands it's the Undeclinable Ambuscade and the Heideroosjes. Not a single festival passes without them. Occasional opening act: Jabberwocky. Four friends from Vorstenbosch, a small village in the southern province of Brabant, who currently reside in the neighbouring village of Berlicum and who play basic, three chord garage-rock'n'roll. Not your average skate-punk favourite, but a rave review in *Oor* (the Dutch *Rolling Stone*) and a good booking agency have made them one of the hipper live acts of the Netherlands. As if they care. "They think it's crap, but they've heard we're supposed to be popular so they book us."
An interview with the man behind the myth, guitarist Edwin Timmers.

"I was born punkrock'n'roll. Not that I knew where to get it, actually I used to listen to a lot of new wave, U2, Pink Floyd, etc. But when I was studying in Groningen I started going to Vera and I'd be seeing a band up close, working themselves into a sweat, it was great! And I'd be thinking, 'Shit, man, if I could be up there.'"

Back in Berlicum Edwin started jamming with drummer Patrick Rijkers. "Simple covers, Headcoats stuff and Mudhoney. We wanted to do originals, but writing them is hard." Soon his brother Dirk joined on bass. "He walked into the garage to tell us good night and I told him to take out his bass and come play with us." Dirk's friend, Michel van Lanen, heard about the band and became the singer. After three months Jabberwocky (named after the Monty Python movie none of them have ever seen) landed their first gig in a local bar. "We were pretty terrible, but quite fanatic. Playing live is the most beautiful thing in the world. We'd call clubs to ask if we could play. They'd turn us down and we'd be thinking: "Why not? We're really good!"

Nowadays, Jabberwocky is a favourite in the skate-punk infested club circuit. They can be seen on a stage somewhere almost once a week. Not that they're worshipped by thousands of baggy-pants wearing teenagers, however. But "the promoters have heard we're supposed to be popular, so they book us." So are they popular? "Not really. We're not skate-punk. You can't even jump up and down to us.

Nevertheless, the band's debut LP (yes, it's available on CD as well), "Tractorjocky", is one of the most energetic garage albums of 1995. "We're energetic, yes, but we're not what they expect to hear. Only when we announce the last song of the set the audience starts to go wild, but before that they stand around like zombies."

"We actually announced the last song in the middle of the set once, that got them going. Maybe we should try announcing at the start of the set."

Jabberwocky isn't punk on purpose. "We do what we can, but technically we're not too good. That tends to make it punkrock. Anyway, it's the energy that counts. Stirring up things."

According to Jan Kooi, Dutch garagepunk-guru, he runs Kogar Records, "Jabberwocky's got soul." Ed's lyrics tend to be soaked with drama. "I'm very attracted to that. Man leaves woman, woman leaves man, that sort of thing. We have a new song which is called 'What's Being a Man When Your Heart Is Broken Again'. That's the song Jan was referring to."

Ed's fascination with the unpleasant aspects of the boy/girl thing doesn't mean he writes the songs around the words. "I never do. You start with a riff, maybe a phrase. Like the song I'm writing now, it's called 'Prefab Fun'." He starts to drift: It's a great phrase. 'Prefab Fun.' Like all that crap on TV, it's smoothed out, forced on you: 'fun, fun, fun!'" Back to songwriting. "It's the greatest thing there is. I really get a kick from seeing all the parts come together. Giving structure to a song is pretty difficult. You've got the refrain, it could be simple like: 'Fuck You! Fuck You! Fuck You!' but it's the high point of the song. If you've had that you have to go back to the beginning again and if that works, that takes a lot of skill."

"You know, if a song sounds simple, it's actually really good."

So Ed occasionally sits down to listen to non-punk pop just to figure out how a song is put together. "The Beatles were brilliant, of course. They started out as a rock'n'roll band, but then they started incorporating elements of black music into it, the Motown, Phil Spector thing. As far as the development of pop-music is concerned, the Beatles caused a major forward leap." Yeah. So what about present-day top-forty pop? "It's all the same. Mostly. But frankly, I wouldn't mind scoring a top-40 hit."

Jabberwocky as the next Big Thing, maybe? They're already the biggest garage-punk band in the Netherlands "I hope we could set something in motion. Get more people into punkrock, have more bands play basic rock'n'roll, but only if it's sincere, of course. There's already a growing number of eighteen, nineteen year olds who don't blindly follow the Green Day/ Offspring norm. We start seeing more and more of them at shows, which I think is good. The youth has to grow up with loud music. It's the best thing if you're frustrated. And a lot of them are."

Including the no-longer eighteen-years old guitarist of Jabberwocky. "I'm frustrated", Ed admits. "I get pissed off quite often. I hate TV, music, advertising. We get fooled by the media all the time, 'prefab fun'. Like in commercials you see all these beautiful, slim women as if fat women can't be beautiful. Which they can."

"We're being put to sleep by the media and I think it's perfectly okay to do something against that. Not that Jabberwocky will change anything, but a bit of rebellion doesn't hurt. And a good live band on stage is great."

Jabberwocky's debut album, Tractorjocky, is out on Kogar Records (PO Box 965, 9700 Groningen, Netherlands). They have a couple of singles out as well. Later this year they'll be recording a new album, but it's not yet clear who will bring that out. Ed's also in a mid-70's style punk band called The Wimps. Their single 'Wimps Fuck Off!' came out recently, contact them at Morgenstond 13, 5473 HE Heeswijk-Dinther, Netherlands. Jabberwocky: Roijenborg 18, 5258 PX, Berlicum, Netherlands.

XAUTOCONTROLX

CONCIENCIA-DISCIPLINA

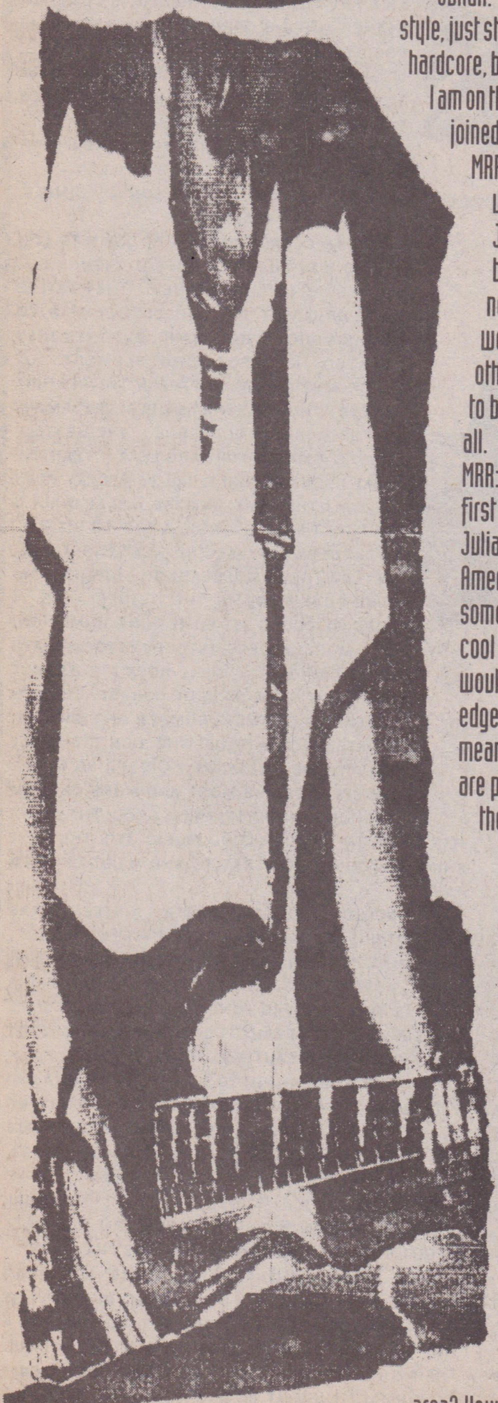
Full of energy, from the new generation, the best straight edge band, giving us what we have been waiting since long time ago. Their music, their thoughts, once again, Argentina's showing, its talent factory. Interview by Ariel. Translation by Silvana.

MRR: The classic question first. How long have you been playing, names and instruments you play?

Julian: Well, we start playing in March 1993, I mean that is the point in which we stop changing, and since that moment we are: Natural- playing bass, Joaquin- drums, Javier- guitar and Julian- voice.

MRR: Do you always play same style, since the beginnings? How you can define your music?

Julian: Yes, we played hard and strong hardcore, not like NY style, just straight. With the first line up, we had a period of a bit quiet hardcore, but that ended quickly. I talked about time before because I am on the band since the first day, the others went and new guys joined the band in March 1993. (The actual line up).



MRR: All of you are straight edge? Before or after starting with the band?

Julian: Yes, we are all straight edge, and we used to before the band, but that doesn't mean that if we had a non straight friend who would like to join the band with us would not let him do it. It would be ok, of course, we respect other people's ideas. By our lyrics, we do not force anyone to be straight, we speak about straight subjects, and that's all.

MRR: What's your opinion about the local scene? You can talk first in general and then specifically on SxE movement.

Julian: Ok. If we compare our scene with some others South American countries, it is quite good, but it seems very stupid sometimes, good and not very good bands exists, there are cool and stupid people, yes it is a big scene, even thought i would change some things, I accept it. Talking about straight edge here, it is a small movement but we are all together, I mean unity exists, we know each other and it works. There are people difficult to understand, but in most of the cases, there are kids, so it's Ok.

MRR: Do you think people here know what Straight Edge means? Or they only go to the gigs for the music?

Julian: It depends. There are people interested in what we are saying. When we start you can count the number of straight edge people with the fingers of one hand, and by these days, I can not say is too big but it is quite enough. There are several fanzines, distribution, coperative. The audience supports straight bands, we know that, as we know too that prejudices exit and someone probably talks about, but we are free so... The straight movement is about ideas, so it would never be the same as the style you can find on MTV, so it is not a fashion, the real straight would take this as a way of life, so it completly different to other styles.

MRR: How many SxE bands do you think there are in this area? How old are the guys in each?

Julian: We think no more than 5 or 6 bands, of course talking about Buenos Aires, I don't know what is happening inside. And the years average goes between 15 and 20.

MRR: Who writes the lyrics and what are they about?

Julian: I wrote most of them, and one of our first guitar players left us some lyrics, too. We speak about social subjects, taking our personal point of view. Also about abortion, addiction,, animal rights, 20 years of military repression, and so on.

MRR: Your opinion about politics in Argentina. Big deal no?

Julian: We have personal ideas, we do not take part on any of the stuff that exist in our country, I mean, we do not share ideas with any of the politicians here. Not even the one on the top nowadays, because they take special care on how to show and image to the world and there are lots of things that they are not working well here, inside the country. People without jobs, hospital in poor conditions, education, they are always saying that there are no money and they decide to reciclate a park with an inversion of millions dollars.

MRR: Do you have a demo, or did you appear in any compilation?

Julian: Yes, we appeared in a CD comp named "Asunto Nuestro", the most important in its style, then we recorded two tracks for a tape compilation named "New Generations", all made by people in bands (8 bands from Buenos Aires), we appeared in a fanzine comp from Uruguay. We will be out soon with 2 tracks in a French compilatium.

MRR: Do you play covers?

Julian: We prefer not to play covers because it seems as if you have no personality, we love when the people sing our songs. Only one time, at a show we play a cover from Project X.

MRR: What do you think about singing in English? Do you think it helps people from all over the world to understand your message?

Julian: When we start with the band i never imagined that a guy from Singapore would send me a letter saying that he enjoyed the band. Yes, we should probably sing in English for everyone to understand our message, but by the time, what we prefer is to be strong and to be well known in our area, in our country, it is no time yet to think about a tape from us that is travelling to Germany, to give an example. Though we wish this would happen sometime.

MRR: Which local bands you enjoy?

Julian: Good music, Masacre, No Demuestra Interes, Opcion Crucial, Etena Inocencia. But no desperate preferences.

MRR: Do you play so often?

Julian: Yes, luckily. We are playing about two shows a month, that is pretty good for our scene.

MRR: Have you ever go on tour, inside the country or

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maybe to another country?

You organize some gigs for a Brazilian band in Argentina, that is cool.

Julian: We went to Brazil and Uruguay to play, because people invited us to go there. We also received invitations from Chile, but we do not go yet. We need money to travel and that is the worst, we have contacts and we are full of energy and wishes to travel, but we do not have money enough. In Argentina, you cannot find people who support bands to travel and promote their stuff. It is really hard and it depends exclusively on the band.

MRR: What else you do apart from the band? Do you study, work?

Julian: We all study secondary school. The bass player run a fanzine named Social Action, and he is on the label Carisma, the guitar player has another band named Infire, the singer runs another fanzine named Tiempo de Cambio.

MRR: What's the opinion of a straight about religion and sex ?

Julian: In my personal case, talking about religion, I respect everyone's beliefs, but i believe in nothing, I think about that as a way of escape, of not facing problems. It is Ok to believe in something superior, something who creates all around but this has nothing to do with churches, priests, and so on, that means bussiness. Talking about sex, what I can say is that people are a little confused with straight's ideas about sex, we think it is a natural and a common thing, we regret sex as a sport, without respect for the other person, no matter if it is from the same sex or from the opossite, we do not discriminate about that. We approve sex but with responsibility, that is to avoid illness, no desired pregnancies and so on.

MRR: About punk? Do you think people know what it means?

Julian: We think about punk as something like "do it yourself". Talking about punk is to remember the first bands like Minor Threat, The Clash. We do not agree with all the fashion punk that means strange haircuts, clothes and all that stuff. Sometimes, here punk brings violence with it, and of course we do not agree with that.

MRR: Do you think we have a real scene or just copies?

Julian: We used to think that our scene was a copy of the US scene or London scene, but when we visited Brazil we realized that it happens all over the world, everyone has influences, things that enjoy and would like to take and things that do not and try to avoid, from other bands. You can find sincerely and professional people who work hard on their stuff, and take from other bands just influences, to be better, and you can find poor people only interested on copy stuff because they want everyone to notice that they are in a band, but are the ones who, fortunately, give up soon.

MRR: What about the Krishna?

Julian: What d'you think about Shelter that they were members of Youth of Today, and they decided to changed for a Krishna band? They played in Brazil this year and unfortunatly they did not have time enough to come to our country. We respect everyone, we do not enjoy their music but we have a good relations with them. Maybe they feel the straight as the step before religion, so it's ok, we feel that straight give us all what we need so we are happy like now, we are not interested in religion. Youth of Today have good lyrics and also Shelter but, by these days I don't know which is their attitude, you can see them on MTV and wherever, it seems as if they are under anymore.

MRR: Would you like to say something more, to end?

Julian: Yes, we want people to write, we have a pobox and we love to receive letters. We are here. Autocontrol & Co-operativa Straight Edge CC. 195 Suc. 2 CP [1402] Buenos Aires- Argentina. Soon you can get Autocontrol's First CD at: All Ages Records - Malabia 2344 10-B [1425] Buenos Aires - Argentina.

Power violence is taking the scene by storm. In the outer suburbs of Toronto's western sprawl comes Acrid, Mississauga's answer to Systral. The following interview took place on July 18, 1996 at the South African Centre after a show with New Day Rising and His Hero is Gone. Stephe Perry

MRR: Where does the name Acrid come from?

Neil: We started off with the name Iragnophobia and somehow we thought that was really cheesy.

Jeff: Our drummer thought it was Acridphobia.

Neil: He got Acridphobia mixed up with Iragnophobia. And then he thought Acrid was a cool word. We didn't know what Acrid actually meant so Jeff took the liberty of looking it up in the dictionary and came across "Acrid - a bitter taste or pungent smell." We just kept with it because it was a good description of us.

MRR: The band has gone through a lot of line-up changes. Can you give us a brief description of how the current line-up came about?

Jeff: Originally I wanted to start a grind band so I asked Neil to sing, Dave Bushemeyer from New Day Rising to play drums, and this kid Ryan who I formerly played in a band with to play bass. We played a couple of shows and things just didn't work out. We went through another bass player, a couple of drummers.....

Kyle: I saw them at a show a couple of months later and I thought that was kind of cool because I was trying to start a grind band or something heavy for years and years instead of just doing emo junk and I saw them and I was like "Wow".

Neil: I remember Kyle coming up to me "Neil, Neil, your band is so good. Can I join it?"

Kyle: They needed a second guitarist and I whined and got into the band. Then everyone else left except for Neil and Jeff because nobody else liked me. We went though about 10 drummers and ended up with Mike.

Michael: That's why people like us know...

Kyle: ...because Mike is cute!

Neil: He has nice buns. He calls himself OmniBun.

Kyle: ...and then Alex wound up being our bass player. This line-up has been together for two months now. After going through several, several, several, several line-up changes we are happy with what's going on.

Jeff: Basically, shit is happening now and it sucked before.

MRR: What do you sing about because with the style of music you're playing you can't make out what the words are?

Kyle: Right now some of the songs have the general overtones of veganism, environmentalism, women's rights....you know stuff that has been said over and over again, but they need to be said over and over again because if things are going to change you need to drill them into peoples heads....kind of communicating that these ideas are here, you have to learn about them. You just can't say them once and go "I said it, it's out there." Just because you said it once doesn't mean it's there. You just gotta keep talking and talking and talking.

Jeff: There will always be new kids who don't know about these subjects.

Kyle: Just because an idea is old to me doesn't mean it's not going to be new to someone else.

Jeff: Then we have other topics like we have a song about books and learning to think for yourself and teach yourself. Picking up where school left off because not everything you learned in school was true.

Neil: I wrote that song and I felt that the last four books I read I learned more reading those four books then I did my whole entire high school career.

Kyle: Books do help you, but everyth out. This is not about the song. Ever brainless, but at times that can h consume....what you read, what yo effect your life. It's the ability to take for yourself and think "Hey this is applicable to everything else. This i work for me." It's how you react consume, consume, consume and th everything is true, everything is real, have to sift through the shit and go

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Jeff: ..at times crazy, at times slow

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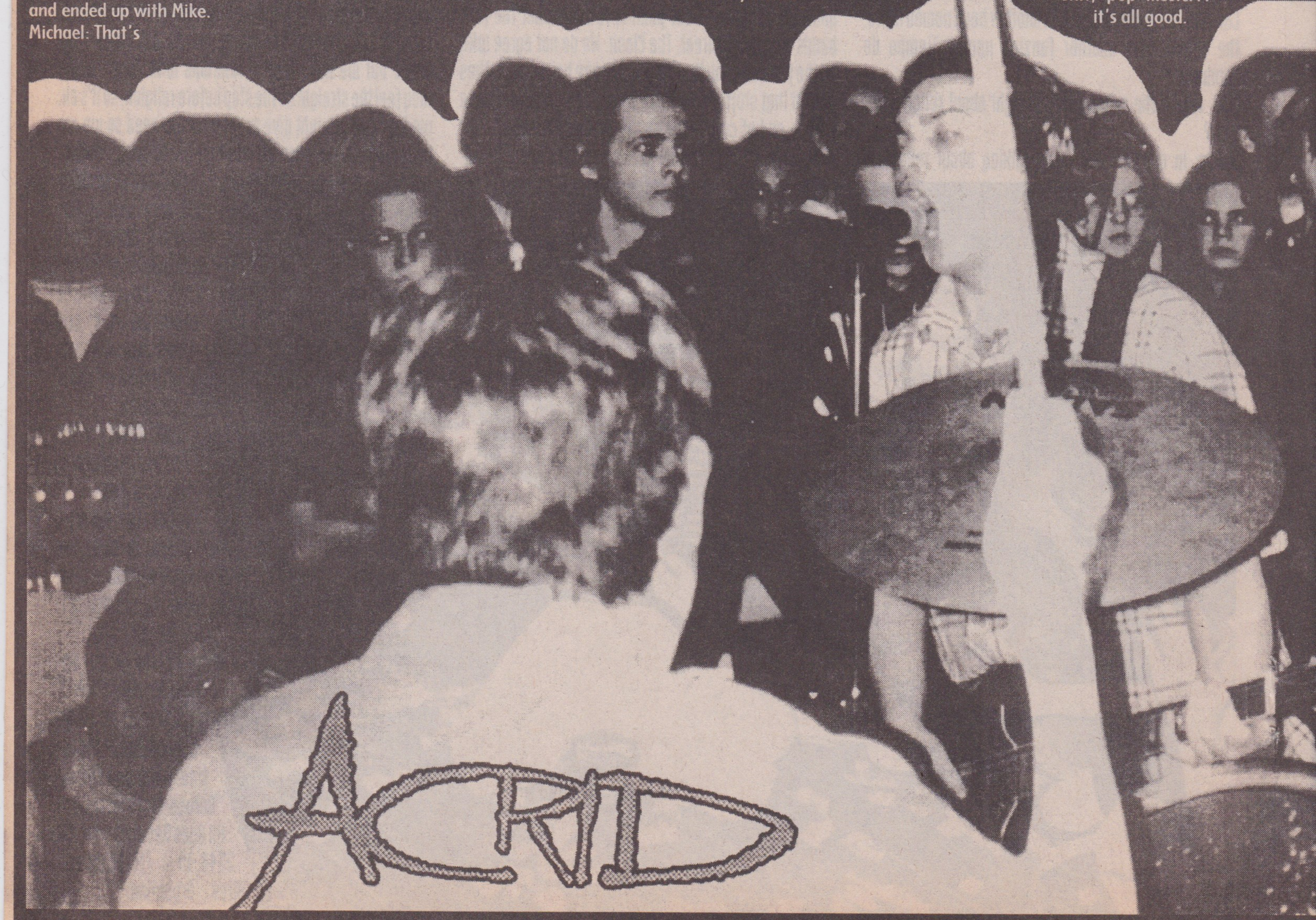

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Kyle: Books do help you, but everything around you does help you out. This is not about the song. Even though things like tv may be brainless, but at times that can help you out. Everything you consume....what you read, what you see, what you do, is going to effect your life. It's the ability to take those ideas and harvest them for yourself and think "Hey this is applicable to my life, this is applicable to everything else. This is how everything is going to work for me." It's how you react to things. It's not how you consume, consume, consume and think that everything is cool, everything is true, everything is real, cuz not everything is. You just have to sift through the shit and go from there.

MRR: How would you describe your sound?

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MRR: Let me ask this, what are you all listening to?

Alex: I listen to Shotmaker, Mineral, Okara, Rye...

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Mike: My favourite band is Cannibal Corpse and Slayer. Basically anything that has to do with Satan and destruction and eating people.

MRR: Being a vegan straight edge band, the new demo has come out packaged in a cigarette package. Is there significance to that?

Neil: Well obviously there is the message that is already there that smoking kills you (referring to the warning labels on cigarette packages). We want to get it around to the States because they don't have that on their packs and we thought it would be sort of cool. We also wanted to keep the price of tapes down as much as we could and recycle. It was just one big recycling project that had more than one purpose. So far it has worked out real good except that we need more cigarette packages. . .

Kyle: . . . so we kind of started smoking. (joke)

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Neil: We have some vinyl coming out on some comps.

MRR: What else are you all up to because Acrid is not the only thing you are involved with?

Kyle: Well Alex and Mike are both in Gates of Dawn - a really good band, straight up hardcore.

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Kyle: Well Alex and Mike are both in Gates of Dawn - a really good band, straight up hardcore. They are doing a split with Blake the most killer band in the southern Ontario. I am still doing Grade.

Neil: I put on local shows. They have been going really good so if any bands want to contact me my number is (905) 820-5614.

Kyle: I'm doing shows in my basement or otherwise and you can contact me at (905) 631-7167. Any shows in this entire area, call Neil or myself and we can hook them up in Ontario or Quebec.

Mike: ...and my name is Michael. I like long walks on the beach, girls with long blonde hair and my number is....

Neil: I am also trying to start up an A.D.L.. I set up some protests about a month ago and it went really good.

MRR: What does A.D.L. do?

Neil: The Animal Defense League. Basically we have information to defend animals. The people who started it are unfortunately in jail right now, but....

MRR: ...but different groups have different tactics. What does A.D.L. do?

Neil: This is total peaceful stuff. We're not causing shit. We're just trying to educate and set up peaceful protests and get the word around.

Kyle: I am starting a new label with Matt from Grade called "Ditch Pig". We are doing the new Grade 7", Blake 7", Grade cd, maybe the Acrid split with Anasarca. We'll see from there on. If anyone is interested in doing something send me something and I will take a listen to it.

Neil: Acrid already has stuff recorded and if anyone is looking for Acrid stuff they can contact us through Kyle at 5437 Stratton Road, Burlington, Ontario, L7L 2Z1, Canada.

THE HOOKERS

Although I've pranked The Hookers on the phone many times, this was a great chance to meet these guys while visiting the bluegrass state. So a friend and I drove 16 hours south from Massachusetts to hang out and drink with these hicks (they're gonna get me for that one. Oooh I'm scared.).

In Lexington, Kentucky there's not many a bar to choose from on a Sunday evening. As a matter of fact, just after this interview with the "southern punks" everyone in Lexington (from twerps like us, to people like Muffy, Buffy, Biff and Tad unfortunately) have to go to the Hyatt Regency lobby to drink.

This hurrah (i.e. Hooray! I'm finally meeting these mofos) took place at Cheapsides restaurant where Pat (bassist) is employed (although you could've fooled me since I didn't even get a free beer, nor did anyone offer to get me in a room for a wild night of sex in the Hyatt! Lame!).

LEXINGTON □LAME. I got *that* from the horses themselves (get it? Kentucky... Horses...oh brother). Read on about Noel (geetar), Adam ("singer/ screamer/yeller"-KK issue □169), Johnny (the sticks) and Pat.

Adam: (*says repeatedly before we even start recording*) The one question I DON'T want to hear is who are your influences.

MRR: Don't fucking worry Adam! I know who your influences are! "Killed By DEath" Vol. 1-9! You all made me tapes and put every track from those comps on there. So calm down.

Noel: Black Sabbath, man. B.L.A.C.K. S.A.B.B.A.T.H.!!!! Did I mention Black Sabbath?

MRR: Where's Johnny?

Noel: Oh, he had to work. Taco Bell.

MRR: MMMmmm 7 layer burrito (*slurp*). When are y'all playing out next? I'm just *dying* to see you live.

Adam: I don't know, man. Everyone here hates us. Lexington sucks. The people here are all bitter, angry, jealous assholes. We get so much shit every time we play. Not to our face but behind our back. They're all either failed musicians or failed WRFL disc jockeys. But Louisville is even worse. There's absolutely nothing there. It's like the indie rock capital of the world.

Noel: I guess the kids here like us. And there are some older people who just like the rock'n roll entertainment, but they all stand in the back.

MRR: Why don't you play some Sat. afternoon D.I.Y shows?

Noel: Well, there aren't any really.

MRR: Why don't you *do* any D.I.Y. shows?

Adam: There wouldn't be any free beer. Nah, really we got a show coming up soon.

Noel: And we just played with The Stallions. They were great. Now there is a rock band. They did awesome covers, some "Killed By Death" songs, a Supercharger song, they were great. But you know one of the best bands we've ever played with are The Candy Snatchers at Virginia Beach. They're crazy! But they do a nice, short, tight set. They're great.

Pat: Not better than us! I'd just like to say that we challenge any band out there to a rockdown! Any band! Any place! Any time! Except maybe Teengenerate. Even AC/DC *with* Brian Johnson!

MRR: Do you guys do any covers?

Noel: Not any more. We used to. Four Johnny Thunders songs.

Adam: Did you hear? We're on MCA. Major label baby.

MRR: Huh?

Noel: There's another band called The Hookers now. They're a bad white blues band. You know, named after John Lee Hooker. But we're not ditching our name.

MRR: Is this going to cause any problems?

Adam: I really don't think that band is going anywhere and I don't think they'll ever find out about us.

Waiter: Would anyone like more drinks?

Noel: What do you have for soda?

MRR: Soda? Aren't you drinking tonight?

Adam: Oh, don't ya know? Noel's our own Ian McKaye.

Noel: Oh right! I'm straight-edge (*sings sarcastically*) "I'm not the first and I hope I'm not the last . . .

MRR: What's "Kiss My Fucking Ass" about?

Noel: Lexington.

Pat: I'd just like to say there's been a fight at every Hookers show man.

Adam: Yeah we'll just be playing our songs when all of a sudden a fight will break out. Remember the time there were only two people up at the front, by the stage and even they managed to get in a fight with each other. There is much bloodshed at our shows.

MRR: It has nothing to do with the fact that you spit the equivalent of a quarter-barrel out onto the crowd while calling them pussies and boasting that you'll kick the shit out of any motherfucker who doesn't think you're best band around today?

Adam: No.

(Bullshit! they mailed me a video tape of a show so I have proof that this happens. It's very funny.)

MRR: So, who gets the credit of calling you "southern punks"?

Noel: Shawn... (*looks around*) That kid sitting right over there.

(*Talk about small town*)

Everyone: Johnny! Johnny's here. How'd you get out of work?

Adam: I bet he got fired.

Johnny: I quit.

Noel: You quit?! You quit your job?!

Johnny: I quit The Bell, man! I didn't quit Ramsey's!! *(local restaurant , most likely more upscale than Taco Bell-is that even possible?)* I couldn't work no 80 hr. work week. I hate that place.

Noel: Johnny quit his job for this interview.

Johnny: Well, you see, I'm what you call a rolling stone.

Adam: Yeah we were already talking about how you like Bob Dylan . . . and Bob Marley . . .

MRR: And Bob Barker . . . Bob Eubanks . . . Bob Hope . . . The picture you chose on the 7" cover is from the movie "Black Caesar" is that your favorite movie?

Noel: One of my favorite movies of all time! Yeah, great film, great James Brown soundtrack. You know Johnny's mad at me because I put his name on the back. He goes by "Hotrod" (*oh brother!*). It's a nickname someone gave him when he was drumming in 9 Lb. Hammer.

MRR: OK, now the question I've been dying to ask: how many of you have ever gotten a hooker?

Hotrod: I had me a little hooker once.

MRR: How much was she?

Hotrod: 25 American dollars. I was in Amsterdam.

MRR: Was it one of those girls in the window?

Hotrod: No, it wasn't. I passed by those chicks. It was one of the girls on the sidewalk, no, actually it was more like a doorway.

Noel: None for me. Johnny's the only one.

MRR: He's the only one with a kid too right? What's his name? Cody?

Adam: Big balls Cody.

Noel: Johnny's kid has the biggest balls you've ever seen. They had to weigh Cody and then weigh his nuts separately.

Adam: Even MRR's precious little babies The New Bomb Turks couldn't hold Cody's nuts.

Noel: Who could?

Hotrod: They're already bigger than any grown man's balls I've ever seen.

Pat: When he gets old enough he's going to be drowning girls. Manslaughter. 5 to 10 years.

MRR: So you guys are the original line-up?

Noel: For bass players we had Adam's old girlfriend. She sucked. Then Adam's best friend. He sucked. Once we got Adam's close and personal friends out of the way we got Pat and that's where it really began.

MRR: OK, let's rap this up. Any last words?

Pat: It's all about getting laid. By anyone! Cute chicks, skanky chicks, guys who look like chicks, hometown sluts . . . I can satisfy *any* woman in ten minutes or less. Any woman on earth.

MRR: All right enough Pat, anything else?

Pat: Why don't you ask us how we feel about issues like anarchy and stuff like that. You anarchists wish you were doing this much cocaine.

MRR: Oh brother.

Not sure: The Hookers are planning a smut-e 10" next. Their "Kiss My Fuckin Ass" 7" is $3 ppd: 61 Forest St, Medford, MA 02155 (please do not ask to trade)

the Epileptix

Hailing from Detroit Michigan, the Epileptix vow to destroy weak, watered down, made for MTV punk that is corrupting our scene by bringing back sound of how punk was meant to be '77 style. Armed with their vicious antics, these guys have been considered one of the most chaotic bands to see live coming from the Detroit area (or from anywhere else for that matter). Right now they have nine songs recorded and will (hopefully) have a 4 song 7"available once this interview gets published. The Epileptix are: Tim Vulgar (TV), Vocals, Ian (I) guitarist, Tylerrhea, (T) drums and Rob, bassist (not present). The interview took place at some club where the Makers are about ready to hit stage. It went as follows:

MRR: Name, age and what do you do in the band?

T: Tyler Harris, 18...

I: NO...Tylerrhea (laughter).

T: Oh yeah, Tylerrhea, 18 and I play drums.

TV: Tim Vulgar, I'm the vocalist.

I: Ian, Guitarist.

MRR: And we're missing somebody right now.

TV: Rob Chase, he's not here right now, he plays bass. He's 18, how old is he?

I: 19

TV: He's 19.

I: Oh yeah, I'm 19

TV: I'm 20

MRR: Alright then, now you guys have been around for how long now?

I: Since Janurary '95.

MRR: Now how did the whole thing start off, get together?

TV: Well I used to play in this punk band the Kosby Kids and met Ian at one of our shows. So after the Kosby Kids broke up, the rest of the band turned into ravers and hippies. They're not around to fuckin' hang out or do anything. So I wanted to start a band and since Ian played guitar we wanted to get something going. So we were first called the Hapless Bastards, we tried to think of a million names and wrote millions of songs with me and him on guitar. Then his girlfriend Lorin played bass...

I: Ex-girlfriend.

TV: Ex-girlfriend played bass. So this girl I knew from school knew Tyler and he played drums and we got it going for awhile.

T: I knew Tim before in junior high before he moved and then this girl I knew, she knew that they needed a drummer, so I said "yeah". So then I find out that it was Tim.

I Before Tyler, we were looking for other band members 'cause before it was just me and Tim when we'd write all the songs just hanging out in my basement. So woking for a drummer we called up the old Kosby Kids drummer. This is like totally out of a movie. You tell him...

TV: It was so funny when we were so desperate for a drummer, we probably had like four song written with lyrics and guitar and they sounded really good. But we were like "Man, we gotta get a drummer, we gotta get a drummer." So I called Jeremy the old drummer from the Kosby Kids and I'm like "Is Jeremy there?" And I talked to him like a couple of times before and he said "maybe." So I call him up and his mom answered the phone and she said "He's not here right now, he went to see the Grateful Dead." It was like something out of some fuckin' cheesy movie or something (laughter).

MRR: So I take it that the idea of having the old Kosby Kids drummer in you band went downhill.

TV: Yeah, totally. I'm glad we have Tyler now.

MRR: What happened to your original bassist?

I: We just kind of broke up and then she quit a week later. So then we had this guy Brett and he wrote one of our songs "Infected Brain".

TV: And Brett if you're reading this in Arizona thank you for "Infected Brain" buddy (laughter).

I: And then he wanted to go to Arizona, so he just took his motorcycle and drove off. We then we broke up and then Tim moved to Arizona.

TV: And it wasn't because Brett did, I didn't even live by him. I lived in Phoenix he lives in Tucson right now. But I moved to Arizona because the band broke up I was living in a shithole in Detroit, fuckin' houses down the street from me got blown up and shit.

MRR: So you guys broke up for a while because you were in Arizona.

TV: Well me and Ian didn't get along because we were living together and got pissed off at each other all the time.

T: And then I went to college but later dropped out. But that kind of helped the break up 'cause I was gone in Lansing.

MRR: How was Arizona?

TV: Well...It was boring as hell 'cause we didn't really know anybody. Me and Nikki (Tim's girlfriend) just sat around our apartment all the time. We went to a few shows, we saw Teengenerate fuckin' best punk show I've ever been to. Saw the Drags it was alright but didn't see anybody. The band ruled but people there I really didn't know so it wasn't that fun. I saw Naked Aggression, didn't stay for the whole show, but there were a lot of punks there. It seemed like a cool scene that we didn't get into that might have been cool. I was going to start a band there we practiced once and we were called the Impossibles. I think they're still jamming I'm not sure. It was the guys from Those Meddling Kids. And John and Neil if you reading this...How ya doing?

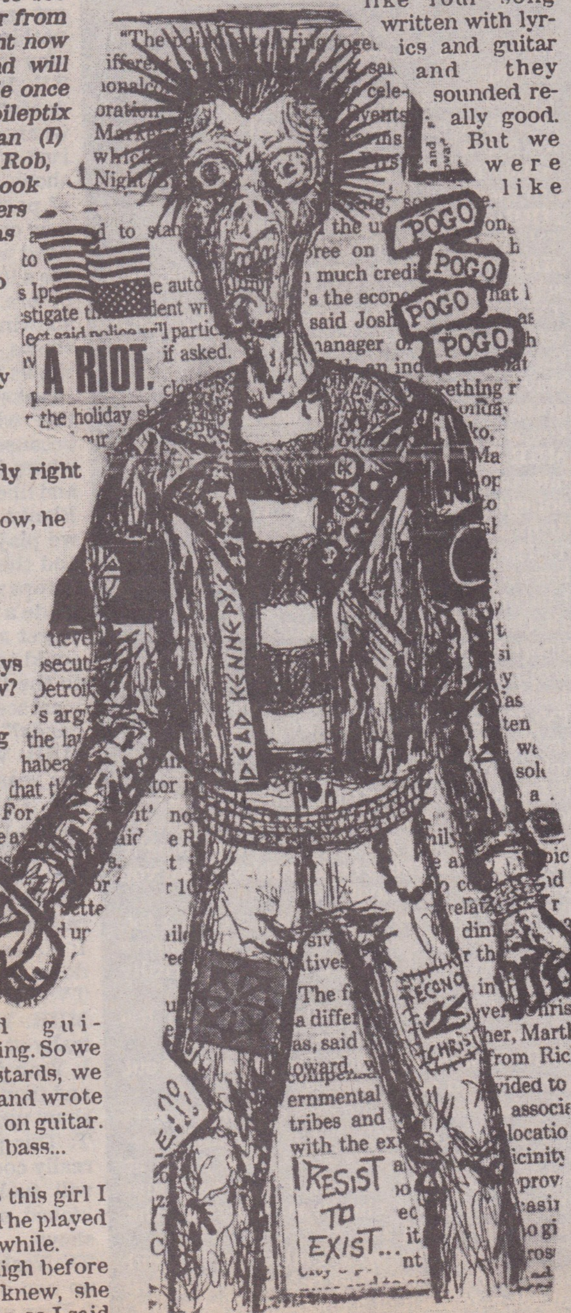
MRR: So when did you guys get back together after the break-up?

TV: When I moved back we probably practiced a week and a half two weeks later...

T: I think Ian knew that Tim was coming back and I saw a flyer and I was like "Oh wow the Epilepitx are getting back together." So I call up Ian and was like "Hey can I drum for you guys again?"

I: The flyer read "Looking for a drummer and Bassist."

T: And I guess Ian thought I was a junkie for some reason so he didn't want to call me up (laughter). But after we hung out he



ound out hat I wasn't a junkie...
MRR: So You're back in the band.
T: Yeah, and then we where looking for a bass player for a long time.
MRR: So How did you get hooked up with Rob?
T: That would be Ian.
I: We hang out with the guys from Hatchet Job, a kick ass band from around here, and he hangs out with them a lot. And we met Hatchet Job a year before and ended up hanging out with them and their friends.That's how we hooked with Rob. He's a kick ass bass player, the best bassist we've had so far. He comes up with some cool riffs and shit. So then after Tim came back we didn't have a bass player for a while, then we hooked with Rob, so like three months later we got our shit back together and recorded nine songs we're going to put them out on a 7". We're trying to find somebody to distribute it and put it out . If it doesn't happen too soon, we're just going to put it out ourselves. Half the band don't have jobs right now, we're unemployed, don't have cars....

MRR: Have you tried out for any labels yet?
TV: Yeah, we sent a tape to Beer City. They didn't like it and they were being dicks about it. I couldn't understand it because I talked to the guys twice before and he was being really cool. Then I called back and right off the bat he was being a total asshole. Like I go "Did you get that Epileptix tape? This is Tim Vulgar and I was wondering if you heard it yet?" And he was like "Oh yeah, we didn't fuckin' like it!" And I was like "Oh really why?" and he said "Cause we didn't fuckin' like it!" Some guy in the background goes "We didn't fuckin' like it!" And I was like "What the fuck, you were being cool before!" And then I told them to fuck off. And they got all pissed off and shit so I hung up on them. I don't care though, you know Beer City's awesome, they have a lot of kick ass bands on it so I figured since we have that fast snotty sound that a lot of the Beer City bands have I thought maybe it would work out. But it don't matter anyway, we could put it out ourselves or have somebody else do it. It don't matter.
MRR: On Liquor Town Records.
TV: Yeah on Liquor Town (laughter).
MRR: So what are the Epileptix all about, I mean what do you guys stand for what do you write about?
I: Well we write about being pissed off and ...Well I don't like to use the word "old school" because punk rock is punk rock. But you look at punk rock now-a-days it's all fuckin' wimpy ass with songs about watching TV and...
MRR: Breaking up with your girlfriend....
I: Breaking up with your girlfriend, watching TV. All that stupid shit
TV: Our songs are suicidal, nihilistic about the way you fuckin' feel.
I: It's not like self-consciously nihilistic, it's just the fuckin' way it is . It's bullshit to just sit down and talk about TV. I mean why even be in a band if you're just going to talk about stupid bullshit.
TV: Basically all our music relates to all of us. Me, Ian and Rob dropped out of school we got a song "Johnny Dropout" fuckin' dedicating the song to all the kids who dropped out.
MRR: You say that Rob's a dropout?
TV: Yeah he dropped out of school.
MRR: So are you guys proud of being high school dropouts?
TV: Fuck yeah! (laughter) It's not like we're telling everyone to dropout of school, but if they do, more power to them. If you want to stay in school, go right ahead. But if you're going to dropout, we're not going to stop you (laughter).
MRR (To Tylerrhea): So do you feel like the outcast of the band because you're going to college while the rest of your band are dropouts?
T: The way I look at college is that I don't have to work. I get food, I get a place to stay, I barely have to go to classes ,I get to party all the time and do what ever I want. I figured that it's better than working. I dropped out and worked for a while and decided that school is a lot more relaxed.
TV: If I could do that I would. His parents are helping him out, but my parents wont help me for shit.
T: I'm paying for my first semester at school so I'm kind of happy about that because I made the money for it and now I'm doing it.
MRR: So will there be a problem with you going away to school?
T: I have a car so I'll be coming back a lot, plus we'll be playing a whole bunch of shows in Lansing. So I think it'll work out really well.
I: Tyler is the responsibility of the band. It's cool because he's got his shit together.
MRR: How do you think Detroit stands out compared to other scenes?
TV: The Detroit scene dies out then it gets big and when it gets big it's fuckin' awesome. Circle pits 80's style take place at shows totally old school. It was awesome when the Falcon club was going on, the shows where bad ass.
I: There were two great clubs, the 404 and the Falcon and now they're both shut down. Detroit is in need of a good club right now.
T: What I think about Detroit is that there are a lot of awesome bands here West End Hatchet Job, the Catfish, the Gutterpunx and lots of other cool bands but no one shows up for the shows.
I: Well in other states the shows are more packed cause all the nerds show up, but here the nerds don't show up. So they end up being smaller because there are not that many kids who will go out support the local bands and obseure out of town bands; and every other scene seems so much bigger than Detroit. But it seems that the people there are total sacs.
MRR: Over where?
I: Like when you see a scene report in MRR, sometimes, not all of them, but some of them you just look at and you're like "Fuck man, I'd rather have little Detroit than some big scene full of nerds".
MRR: I was going to say that Detroit is lacking a club right now. But when it gets a decent club like 404 or the Falcon, the scene will get really big but once it loses it's club Detroit will die down into nothing. Then it'll get really big again and then die down into nothing. It seems like this situation wont stay in one place.
TV: It seems like if a band around here doesn't have a cheesy fuckin' ska-punk, whatever you call it sound or a if the band isn't on a major label, nobody will go to the show. And a lot of the problem is that a lot of people in Detroit haven't heard a lot of new or local punk band. When a good punk band with a bigger name comes to town you see a lot of new people that you haven't seen before. Which is cool, but they should be showing at everything especially for local shows. People from around here will floc to shows for bigger out of state bands like the Blanks '77 show, fuckin' the baddest show this whole summer. That sucks though because seeing all these kids at that show whom I've never seen before with mohawk and liberty spikes having a great time (at the Blanks show). And then a few weeks later we play with the Gutterpunx at Pharaoh's and there was nobody there, everyone left before we went on, it was retarded. I almost made a fake flyer with Blanks '77 on it just to get all those kids back at the show so I could tell them on stage "Why don't you go to the fuckin' local shows and support the local scene instead of just seeing out of state bands?"
MRR: Well do you think it'll get better as the years progress?
TV: I think it'll get better when all this Green Day shit dies down.
MRR: Well do you think that the kids that floc to see the Suicide Machines by the 1000's will eventually get into other things rather than just ska-punk?
I: Once this whole ska-punk fad dies down.....
TV: OH I forgot, we're ska now (laughter).
MRR: You'll get a thousand kids automatically at your next show.
I: Yeah just pretend that we're a ska band and then all the kids will read it in MRR and show up.
T: This place (the Magic Stick)would be a really cool club for shows, but the bouncers will fuck with you. Like one time they kicked out our singer at one of our own shows.
TV: Yeah they kicked me out because I beat up two of the bouncers (Laughter).
I: They would serve us beer and then they'd come to our table and take it away. Old

clubs like the Falcon and 404 there were like no rules. But most of the clubs that are around now including this club, sometimes it's okay here depending on who's working. But it seems like everytime we come here we get in a fight with all the bouncers. So tonight's kind of a weird night.
T: For the record, Bouncers suck!
TV: Tonight though they've been pretty cool though.
MRR: I saw you guys come in here in a disguise wearing sunglasses and ballcaps so security wouldn't recognize you.
I: You can't miss the Makers no matter what.
TV: We tried to get on this show....
MRR: But they wouldn't let you.
TV: That and they didn't want the show to go on too late; and the girl who books the shows here was like "I heard something happened with you guys the last show." So...
MRR (To Tim): Now whenever you guys play live you have this knack for beating yourself yup.
TV: I don't know, normally when I get pissed off I punch myself in the face Nikki knows that.
I: Nikki's our manager by the way (laughter).
TV: So when we play live, I'll have the microphone in my hand and when everyone's watching I just want to do something crazy just so the audience will go "Fuck! These guys are really into it!" And I want to keep them coming to the shows and I'll beat myself into a pulp.....and
T: What it takes to get everyone dancing.
TV: Yeah, I'll notice when I jump in the air and land on my side and see that people are dancing. But before I did that everyone was standing still. So it motivates me to beat myself up and it motivates the audience to get into it.
MRR: So you're saying that people will come to your shows just so they cane see you beat yourself up?
I: When you're playing a show it should be as furious and pissed off as possible. You don't want to see a band looking like a bunch of deadbeats.
MRR: Just standing around.
TV: We're deadbeats but we still beat ourselves up (laughter).
MRR (To Tim): What's the most that you've fucked yourself up on stage?
T: That huge welt on your head.
TV: Yeah. Evertime I do it, after a show I'm like "Man, why did I do that?" (laughter) But I still end up doing it somehow. I fucked up my knee real bad at the Blanks '77 show ,I jumped up in the air and landed on my side. My knee was fuckin' swelled out, but a week later after the swelling went down I had this weird fatty material on my knee. It was like Playdoh or something. I was like making smiliy shapes on my leg with it.
MRR: Or what about the first show at the Falcon when Tim was bashing the mic against his forehead until it was bleeding?
TV: Yeah my forehead was bleeding and I was hitting the mic stand against my head. That was the most fun show...
I: Yeah it was like our first show ever and the Bump 'n Uglies second show, another kick ass band from around here, and like more than a hundred kids were there. But now if a show like that were to take place you're lucky to have 35-40 people there.
MRR: Try 10 at least.
I: Yeah, it's like only our friends show up. It seems like people are almost scared to see local bands. I don't want to make it seem like I'm sitting here bitiching "Oh come and see us." But it seems like all the kids will show up for only sac shows.
MRR: But hopefully once this interview gets published more people will pay attention to you guys and actually show up to your shows. Now who do you guys mostly get compared to?
Everyone: The Germs.
MRR: Yeah, I've heard a lot of Germ/Dead Boys comparisons.
I: I don't know, it's because we have an old ethic. It's not like we're new school Vandals or something.
TV: Yeah they suck now (laughter).
T: I guess my girlfriend was playing the songs that we recorded and her brother came up and he was like "who is this, the Germs?"
I: But he hated it.
T: Yeah he didn't like it but still people say shit like that. I don't think we really sound like the them, but I love the Germs so it's cool to be compared to them. It's a complement to me.
MRR: Now do you have any drunk stories to share with our readers?
I: I don't know, we heard a couple tonight...I don't know just shit happens. I get beat up by bouncers constantly.
T: Again, bouncers suck.

I: Fuckin' bouncers hate my guts. I went to see Iggy and they we're punching me in the face.
T: I went and saw a show one time and the fuckin' bouncers wouldn't let me in because I had a chain and lock around my neck. They were going to cut it off and I was like "Fuck that I've had it on for over a year and a half now I'm not going to take it off.

PART 2

The interview had to pause briefly because of the Makers hitting stage playing a tight, quick energy filled set leaving not one person disappointed but having everyone begging for more. Continuing on with the interview this time we're joined by Scruff (S) from West End adding his two cents. Starting part two of this interview, I once again ask the guys for drinking stories:
I: No man, we just have stories of getting beating up by bouncers. Scruff, you're an old man, you must have some stories.
S: I was there when he got thrown out of the Iggy show. While Iggy played Ian got to sleep in the car (laughter).
MRR: So no drunk stories.
TV: Not really....Next question...
MRR: Er....Uh...Any final comments?
I: The Makers rule.
S: Tim's pretty cool 'cause he beats himself up (laughter)
MRR: We were just talking about that.
S: Pretty much hating everything and just being negative is pretty cool (more laughter)
T: Just come to shows, that's all I have to say.
TV: If you play in a punk band don't be fake don't be a sell-out. Be true to the roots, the real roots not the "Roots and Radicals" roots...This is the last comment I have to say: US Thugs can suck my fuckin' dick! Fuck Rancid, Fuck the US Thugs! You think your bad come to fuckin' Detroit (laughter).
For more information, write to the Epileptix c/o Tyler Harris, 24089 Tana Ct., Farmington, MI 48335.

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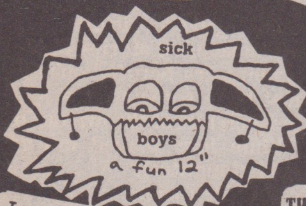

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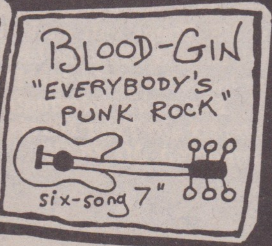

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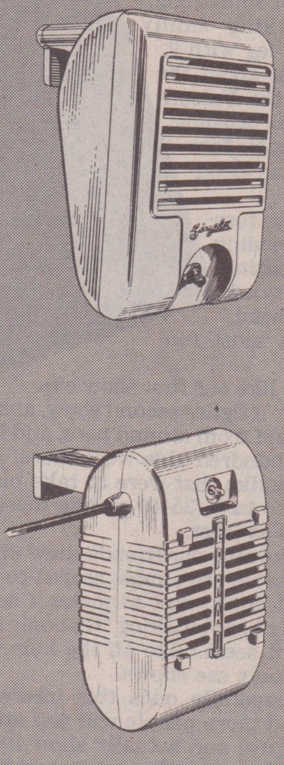

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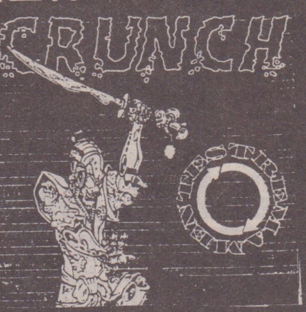

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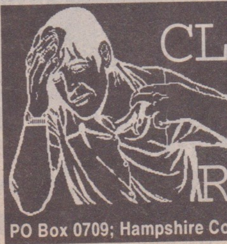

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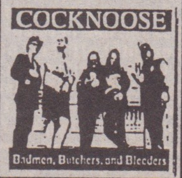

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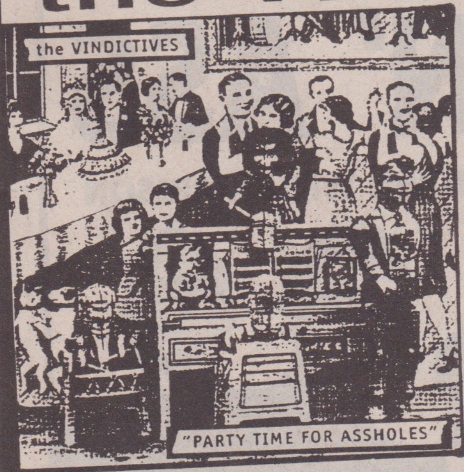

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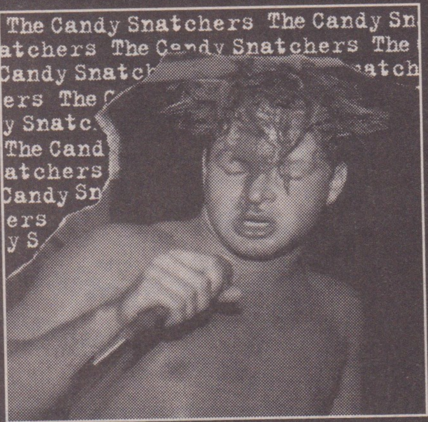

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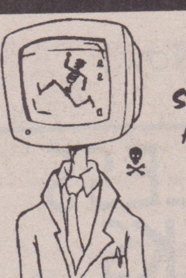

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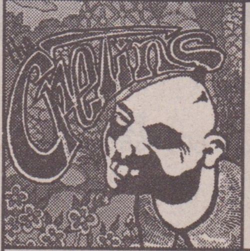

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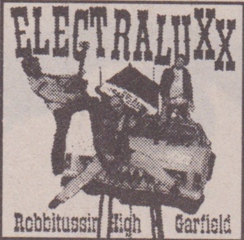

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Gilman Street. 10 years old Dec. 31, 1996. 10 Years since Soup, AMQA, Silkworms, Christ On Parade, and Impulse Manslaughter first took the now well-worn stage. 10 years of insanity, desperation, togetherness, and great times. Who could possibly have thought it would ever last this long? But passion and dedication have overcome exhaustion and frustration time and again. From a handful of people sitting in an empty warehouse in July '86 planning the beginning, to a handful of people sitting in a now vital part of the community, planning the future, Gilman battles along.

On the surface, not much has seemed to change, the place just looks more trashed. But new people continue to come along and get involved and gradually, subtly, evolution takes place. Attending a recent meeting, the bulk of the discussion centered around mediation councils and investigative committees, things unheard of in the meetings of 10 years ago. Financially as well, things are better now than ever before, including some months of turning a decent profit, allowing for club improvements and setting something aside for months that aren't so good.

Gilman continues to be a place that provides opportunities to people that can be found practicallly nowhere else. Where else could a 16 year old be given a chance to run a club/community center on any given night? Where else could someone with no background in sound be given a chance to run the soundboard? This place is run by people whose commitment and resolve have overcome lack of experience and skill. It seems as the average age of the people running the space has gotten younger, the more successful the space has become. Easily over a thousand shows/events have taken place here in its ten years of existence, totally amazing given the amount of work involved in putting on just one, and considering it's mostly all volunteer.

What does the future hold? The area around the club is gradually changing, a micro-brewery pub/restaurant is moving in across the street, Office Depot and Walgreens have appeared, and a nearby junkyard has supposedly been sold with possible development to follow. What was once an industrial wasteland is now becoming upscale. Will Gilman fit in? Are crises necessary to garner support, tighten bonds, and keep things exciting? I talked to some of the current staff, what follows are their thoughts. If you'd like to be a part of this ongoing legend (or start a legend of your own) — GET INVOLVED! You <u>can</u> make a difference, just as these individuals have. Article/interview by Brian Edge

First Impressions/ Why Get Involved

Charles: I first came here four years ago after hearing about the place while living in St. Louis. I was so anxious to contribute. The punk scene had given me so much, and here was a way to contribute back. I loved the place. I was intimidated at first about asking to work, but I overcame that and just went for it, and it turned out to be so easy to get involved and fit in with the group that was working at the time. I think the people who work here, including present day, are really open towards others getting involved. It seemed more like Gilman offering me something rather than me offering Gilman something.

Jesse: It was about seven years ago and I was really impressed with the whole thing and started working at the next show. It was just such a comfortable place, it felt like a totally natural extention to then volunteer here. I'd been involved in other political groups previously and thought of Gilman as an "action" in itself. It was putting ideas/ideals into action, for the most part in positive ways. When I first got involved things were very "loose" here, a lot more out of control. For me though, those were the funnest times, I felt so connected with everyone. We'd meet at Gilman sometime during the week and then go out skating, whatever, together as a group. It was kind of like the "wild west", especially compared to now. Then, as different people came along to "run" things, it got more under control, more organized, more financially stable. Sometimes we were up to three months behind in rent. It's a lot more serious now, and in some ways, conservative. But it establishes balance and enables us to survive.

Clayton: I thought, "Wow, this is how it should be!" It was so much better than other places I was used to in LA. I felt like I could trust people here and felt comfortable. That was about a year ago. Then one night my friend Ed asked me to work and I've been working ever since. Now this is where my best friends are, this is where I spend my time. The meetings themselves weren't too intimidating, but some of the personalities were. But working with those people and getting to know them removed the intimidation, no matter how they came across in meetings, I could have my say just as much as they could. I think things are more balanced now than when I first started.

Ed: I first came here about 2 1/2 years ago from San Diego and thought it looked like a dump. But that was kinda cool because it didn't look like a club, it just looked like a space where bands play and people write shit all over the walls. It seemed honest and energetic, without the prepackaged feel of things like where I came from. I felt like I had to get involved, to keep things going, I was really impressed. Some things have gotten better since I've been here, some things have gotten worse. There's a lot more people involved now which is good, but on the other hand there's a lot more shit talking than how it used to be. And since there's so many people involved, it's now harder for new people to get involved. Now it seems like more of a solid hierarchy, I hate to apply that word to Gilman, but it does apply. It doesn't seem to me like anyone could start coming here and say that they want to get involved and start coordinating shows and actually have it happen. It's sad that there's a lot of politics at Gilman.

Sita: I first came here when I was seven! Then off and on till I was 13, then I started working here. I thought it was a lot of fun here, I loved the atmosphere, I loved the people, and the "look" of punk rock, they looked so different from everybody else. So I've been working here about 3 years now, just this past year I've started coordinating shows. When I first started working things seemed pretty bad, a lot of really violent shows, but over the years it's gotten a lot better, more under control. More people have gotten involved but not many of those have taken on much responsibility, like coordinating shows, etc.

Zarah: I first came here about 1 1/2 years ago, it was really overwhelming. The place looked really small, the staff members looked really intimidating, the crowd looked really big, and I felt scared to be there. But once I started talking to people and getting to know them it was okay. My friend started volunteering here, and then I started volunteering here, and I liked it a lot. You get to meet a lot of people. I've been working here about a year now. Over that year I think things have gotten better here as far as security/violence goes. It's more under control now.

Strengths/Weaknesses of the Space

Charles: Sometimes people lose their perspective. They become ego-oriented, competitive, jealous. It really brings things down. The strength is the unity, the working together, the fighting together to accomplish something worthwhile. Like when I first got here, there was next to nobody running the club, maybe 1 or 2 coordinators, 1 security person, and an irregular staff of volunteers. Now there's 3 or 4 coordinators on any given night, 2

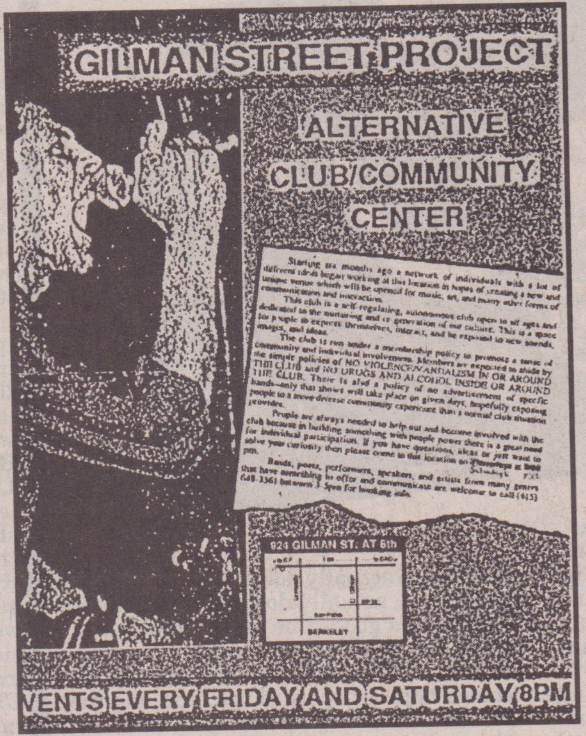
stage managers, 2 or more security people, a regular volunteer staff, cleanup coordinator, booking staff, etc. Now it's much more of a team effort. We're all really anxious to have more people work here. Unfortunately, the more responsibility you take on, the more you become a target for criticism and nitpicking. Another change is that Gilman has never analyzed itself so closely before. We're able to better deal with problems now that we've never been able to deal with before—like sexism, homophobia, or harassment issues. There's greater awareness and greater commitment. It's a tough balance though, because with a larger staff there's a greater potential for infighting.

Ryan: There's still 2 shows here every weekend, bands get paid pretty reasonably, still $5 door, and neighborhood issues (like the brew-pub moving in next door) have shown that the zoning board of Berkeley and other community members think of Gilman as a valuable place to Berkeley.

Charles: We had over a hundred people show up to the zoning board meeting concerning the brew-pub to support us, lots of people got involved to ensure our survival. It was very inspiring. So we're still here, giving people opportunities to get involved, make what they want out of the place. What really gets me powered up isn't that bands play here, but that people get to have the opportunity to allow bands to play here, as well as having a space to do many other things with as well. Every time the club changes hands it becomes a new club to a certain extent, with new opportunities for new people to get involved and learn that they have power, that they can do things, that they can produce something. Who cares if it's bands, an art show, or just using the place as a laundry room. For me it's not the performance itself, it's the organization. The means are much more important than the end result. It's not so much the physical changes in the club that's important as the mental changes in the people who work here. People are learning that they can control their own lives, they don't have to be victims all the time. So it doesn't matter if there's "just" punk shows here, it provides opportunities and examples.

Jesse: Being more organized allows more fairness. Dealing with others becomes a huge production. I think things are really good now. We co-founded the Gilman Street Merchants Association to help deal with neighborhood issues, we're financially sound, although sometimes I think it would be better if we weren't. We'd take more risks, gamble a little more. So many people have been brought up in the Gilman of now. The connection to the lean and mean days just isn't there. But it still really appeals to me in an ideological sense, plus I live really close, hah! One of the strengths, as well as one of the weaknesses, are the membership meetings. Weakness in the sense of when they turn into PC witchhunts, strength in the sense of anyone being able to attend and have their say.

Clayton: Strengths are that the power is more distributed now. The head coordinator isn't the one making every decision, more people are involved. The membership meetings are a definite strength, that's where most of the decisions are made. Even decisions made outside of the meetings—booking for instance—consideration for the entire membership has to be kept in mind. I can't book or not book bands just because I like or dislike them, I have to think of everybody else as well. Weaknesses are how to deal with a person who's acting out of line. How to deal with it in a collective sense. Another strength is the kinship; sometimes I lose sight of it until I pull myself away from it, like when I realize I haven't spent time with anybody who doesn't work here for a while. This is my family now, these are the people I trust more than anybody else, my best friends. The houses I've lived in have been "Gilman" houses, where everybody who lives there works at Gilman. I don't really come here because a certain band is playing, it's because my friends are here, even though I don't usually get to spend that much time with them because we're all working, just being around them is enough. Sometimes I fall into the feeling that if I don't do it, who else is going to. I think sometimes everybody feels that pressure, that if they're not here it's just not going to go right, but now I feel there's enough people that more people can take breaks or skip shows. It seems like more of a community effort, that if one person decides it's time to move on, another will step forward to fill their shoes. That's how it's been over the years.



Ed: The strengths and weaknesses are the people involved. Anyone can come to a meeting and work towards changing the space towards what they want. I think it's harder now for people to find out about how Gilman works, how it's volunteer staffed and collectively run. I think that before, when there was a lot less people, you couldn't help but notice these things. You would walk in and say "You know, something's really different about this place, why is that?". And that's what made people really want to get involved, it was more open. It seems that since now we're more comfortable with our staff and the number of people who come here and volunteer, people aren't encouraged so much to try and get more involved. I think it's really important to make it clear to everyone that they can get involved, they should get involved, and that we want them to get involved.

Sita: Sometimes it's hard to be depended on, to feel like I have to be here. I didn't ask for that, but on the other hand, it can be fun too, it can be fun to have that responsibility, to feel needed, to be respected. It's a collective, it's all up to the membership, it's all up to you. You do it because you want to. I didn't know for the longest time that all I had to do was ask to take on more responsibility and do different things. I was always afraid to. I think more should be done to make it clear and easy for people who want to do more. Gilman provides this great place for people to go, to hang out, or learn things. It's a real nice social setting. It supports what you want to do as an individual. As far as the weaknesses go, it seems that the problems are more individual problems or little group problems, as opposed to involving the whole collective. Our landlord is a big part of why we've survived here, he's been so supportive. Also because of the city of Berkeley, it's open to things like this, I don't know if other areas of the country would be. This club has had more of an impact on the surrounding community than most people realize. I've worked at schools before and little kids know about it, and their parents are totally for it, things like that.

Zarah: Nitpicking and petty fights are a weakness. When I first started here things seemed more tight knit, it was a joy to see everyone every weekend. Now it's kind of become more like work and less like fun, but that seems to be getting better too. Strengths are us learning how to work together.

Things Learned/Gained Personally

Charles: I learned a great deal about organization, commitment, people, collectivism. Helping others is the best! It's one of the greatest rewards. Also, some of the other political groups I've been involved in just produced a lot of talk, Gilman produces results. We produce something every weekend. That's really rewarding too.

Clayton: I've become much less of an introvert, I've learned how to deal with people better, I've learned how to use authority without abusing it. Also I've learned how to do sound, mix bands, I had no

background in sound and probably would never have the opportunity anywhere else but here. I've learned how to adapt well and quickly. Like for booking, you become the sole representative of Gilman for these bands from all over the country, you have to treat these people fairly whether you like their band or lyrics or not, and try to be as helpful as you can. You become protective of the space, whether I'm signed up to work or not, I'm still thinking that way and keeping an eye out for things.
Ed: What I've learned mostly is that you can run a collective, you can get it to work, you don't have to stay within the traditional boundaries of what a club is supposed to be like.
Sita: I've learned how to run a place like this, I've learned how to go start a place like this on my own if I wanted to. I don't know if I could do it, but I would know how.
Zarah: I've learned how to calm myself down, how to talk to peop sponsibility, how it feels to be appreciated, confidence, realizing that it can't be all fun, sometimes it's work. It makes me happy that I can be a part of such a big thing, something way bigger than myself. I think I learn more here than at school. It's hard to balance what I see at Gilman with what I see at school. Like dealing with huge fights here, then going to school and having to listen to people talk about petty little things like boyfriend problems. It makes you grow up faster. If I didn't have Gilman I don't know what I'd be doing, probably freaking out or something.

The Future

Charles: I'd like to see more things like the DIY festival, I'd like to see more things happen here other than just shows. I'd also like to see the perspectives of the people who work here extended beyond just the performance of shows. Another thing I'd like is a tighter bond amongst the people here, more communication, more understanding about what goes on between the various departments/committees, etc.
Jesse: I think the future holds being more of a political entity in the city. It's become an institution. Also, I'd like to see more weird stuff happen here, more crazy booking and mixing of bands. It amazes me that it's been here ten years.
Clayton: We book so far in advance it seems like it will always keep going. As far as improvements go, we still need to improve on dealing with each other in a fair way. I'd like to see the development of the community space aspect go much further. I don't know how many times I've sat down and made up a list of things that I'd like to see happen here. I don't know if there's enough energy left over after just putting on the two shows a week for the people here to do much else, but I'd like to think so.
Ed: I'd like it to be run more as a collective. I'd like to see more of a decentralization of the power. The feeling like everyone is equal, there is no boss. I'd like to see more things happen than just shows. Shows are a huge part of what punk is all about, but I think a more important part is what people are actually doing to build the community, to actually do something besides just have a good time on the weekends. I think the most important thing for people to take into account is that anyone who comes here is a part of the club and they can do whatever they like with that. If, for them, being a part of the club means watching a band once a month, that's up to them, but, if for them, being a part of the club means they want to do something more with it, then they can. Don't be intimidated with the structure of the place.
Sita: I'd like to see more "regular" workers or new people get more involved, take on more responsibility,do more things, let us take more time off. I'd like to see more things like the DIY festival, I think we should support doing that kind of thing, not just at the Gilman space, but other places as well, expand more. We can't do it all ourselves, but we can teach others how to do it,and hopefully they'll survive, like we've survived.
Zarah: I'd like to see more things like the DIY festival, more things where we can act like a community. My favorite part about Gilman is the little things we do, like Haloween, decorating, costumes, things like that, or prom night, Christmas shows, that stuff makes me really happy. The future looks really positive to me.

DIY FESTIVAL

July 26, 27, 28 1996 924 Gilman held what I think has been its single most important event so far. It was called the "Do It Yourself" festival and offered roundtable discussions on zines/publishing, radio, venues, DIY businesses, booking, labels, and distribution. 30 to 60 people attended each workshop and it was inspiring to see organizations and individuals working together to improve and expand the community around them. What follows are thoughts from some of the people who made it happen. Brian Edge.

Brian: Where did the idea come from?
Charles: It's been a long standing idea of mine soon after I got involved with Gilman. I've been involved in the political activism community and there's lots of different conferences there, anarchist conferences, Food Not Bombs conferences, etc., and it seems there's a real active community that involves the DIY scene. It just seemed like the festival should happen, that people should come together, not just to educate others, but to create more of a sense of community. There's just too many people out there that are doing things that don't contact each other. I would say that the festival was a success, it needs more follow up, and it might be hard to maintain that, but we're encouraging people to do so. I tried to get others involved, but it was very difficult. For one thing, the staff here is pretty stretched as it is, and on top of that there were people who just didn't feel that it would work.
Brian: What made you feel it would work?
Charles: I've been involved in other collective/DIY projects and I feel there are shared values and similarities/interests that would enable us to all work together.
Ryan: I think this year the festival was mostly punk businesses/groups but there were a handful of organizations from outside the punk scene and hopefully we can expand on that in the future.
Charles: Underlying all the groups, a certain ideology exists, and that is the attempt to create an alternative community. There wasn't a conscious attempt on my part to bring in groups outside the punk scene, because in my mind, these groups are all similar and I don't see a lot of difference between Gilman and New Earth Press (a worker run collective) for instance, and the invitation was open to all. I think if we could understand the similarities better, we could operate ourselves better. I think we limit ourselves by claiming that the only people who share our ideology are those into punk. These other groups outside the punk scene have taken a lot of the ideas we also have and applied them to real life, working, operating, producing.
Brian: Where does the motivation come to try to work towards this change if you meet so much resistance just trying to have a meeting about it? Where does the energy come from to overcome such barriers even at the very beginning?
Charles: Because there are groups out there outside the punk scene that are cre-

ating and existing and there are fragments within the punk scene that are creating and existing and it's just a matter of persistence until people become aware of it and start working together. I think there should be an increased awareness of what supports us, and what supports us can be extended, and that there are other people out there that have the same ethics doing different things.

Brian: Do you think you've come to the realization that punk isn't going to accomplish very much by itself, that it needs as much support as possible from as many communities as possible?

Charles: I think that punk needs to stop thinking only about music and about cliques, and start including others with its ideologies and beliefs, I think it needs to be adult, so to speak, and be ready to grow out of its adolescent phase.

Brian: Do you think that will ever happen? It seems to have been that way since the beginning, then people get frustrated and then they leave completely, they don't work at trying to make things different, they just vanish.

Charles: I think people grow up and leave because there's no space for people who are moving into wanting to support themselves, not wanting to be living at minimum wage jobs for the rest of their lives and living in a house with everyone just turning 18 and being on their own for the first time. People want to be able to move on and grow and I think there needs to be space made for these people.

Brian: Do you reach a point where you get too frustrated because you're not accomplishing what you thought you'd accomplish when you first got excited and into things?

Ryan: As you get older you get a bit less myopic and you try to apply that enthusiasm and energy to a larger view, a bigger plan, perhaps like starting a worker collective or something to make a living off of.

Brian: One thing that wasn't brought up at the festival was the huge issue about making a living off of punk. Should people feel comfortable with that?

Charles: I think so. I think it's ridiculous to think that we should create an alternative community, then have to step outside that community to work some shit job to support that community. The community should be self supporting. If we all really believe in the things we espouse, than why shouldn't it be all inclusive of our lives, not only just our performance spaces and our music production, but our food and the maintenance of our lives, etc. Make a real, full alternative to the rest of the world. Why not take the beliefs you have and apply them to all your life rather than just a section of it. I'm against the exploitation that so often occurs making a living off punk. I think there's a definite difference between exploitation and supporting yourself.

Brian: With all the eagerness in the punk scene to point fingers at people who are supposedly doing "too well", what is "comfortable", what's "too much", how would you come up with some kind of parameters as to what's exploitation and what's not?

Charles: I couldn't define it for anyone other than myself and the conditions I set for my own life. I think the fingerpointing should be more at performance than at the money that someone is making. If someone is selling their product cheaply and helping small independent groups while making a good deal of money, more power to them. I think why some organizations should be volunteer oriented is the lack of efficiency. If Gilman was efficient and successful enough to have $5 doors, $2 memberships, and also pay a staff, I think it should do it. On the other hand, volunteer organizations are more capable of being community oriented, of involving more people, hiring oriented organizations have to be more selective, you can't hire everyone, staff will be limited. Some businesses you wouldn't be able to run on a volunteer basis, the motivation just wouldn't be there, neither would the commitment. People treat volunteer organizations like they can come and go and it doesn't matter, but if you take on certain responsibilities, it does become like a job and you can't flake or someone else gets stuck with doing your job. In a work oriented world there's competition and if you can't fill the bill your business gets replaced by another that can.

Brian: Getting back to the festival itself, did you have certain expectations going in, were they met?

Charles: I think it went awesome, I was really impressed, the turnout was a lot larger than I expected, people's feedback and energy levels were a lot higher than I expected.

Ryan: The respect level was higher than I expected.

Charles: There were some people who I did expect more from. There were some "pillars of the community" who either didn't show up or contributed very little.

Brian: What would you like to see happen for the next one?

Charles: Different workshops, different topics. I'd like to see other organizations get involved and have them present their ideas. We might also experiment with different formats, presentations in some instances rather than collective oriented, a tax workshop for instance. Roundtable discussions are good for ideas, but actual factual content needs to be presented.

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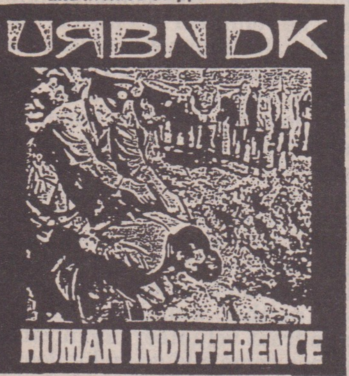

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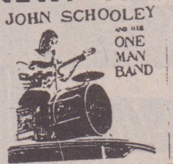

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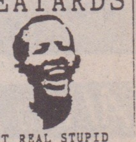

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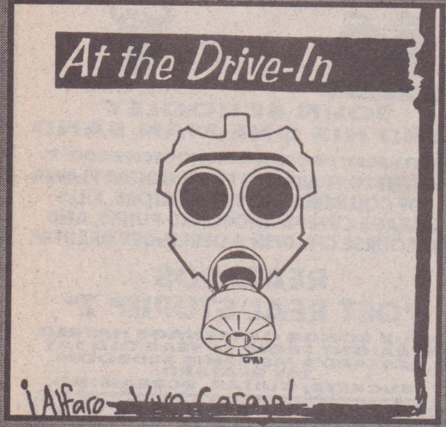

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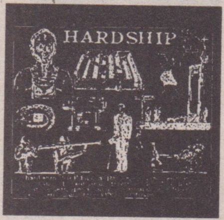

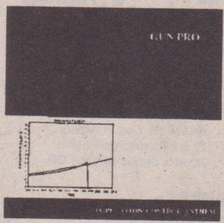

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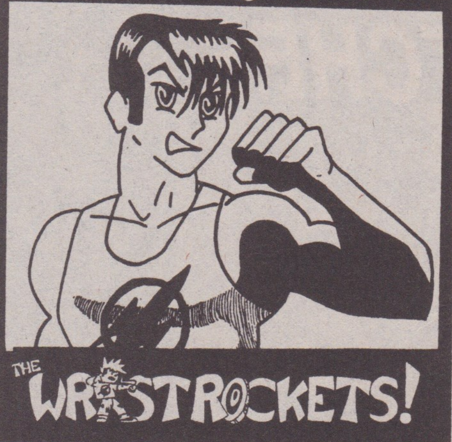

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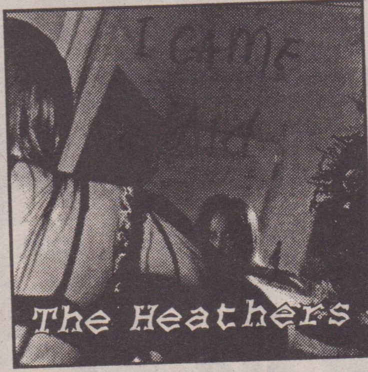

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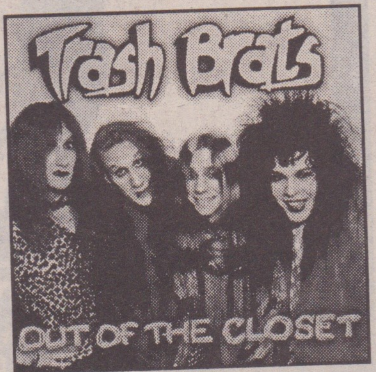

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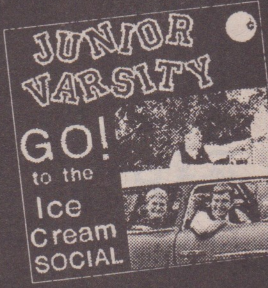

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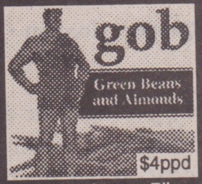

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MRR BOOK REVIEWS

Let It Bleed • Gary Indiana
246 pages • $16
Serpent's Tail • 180 Varick St • 10th floor • New York • NY • 10014

As a regular contributor for the *Village Voice*, Gary Indiana is famous for his acerbity and "irreverence" (known outside of mainstream media as accuracy). The essays collected for *Let It Bleed* showcase fifteen years of his unique brand of storytelling, running the gamut from the 1992 Election, Euro Disney, strange southern towns, Jack Kevorkian, and Rodney King.

"Disneyland Burns" covers a visit to Euro Disney in 1992. Indiana has three days to plumb the depths of a place that makes the original "Happiest place on earth" sound benign in comparison: "It seems that the hypothetical planning of Euro Disney knows no final boundaries, that it's American proprietors envision a steady limitless growth, a manifest Disney surging eastward across northern Europe, like Borge's map that grew until it coincided with the area it charted..."

Indiana speaks to a young park employee who says that she and thousands like her across the UK and Europe were recruited with the promise of great pay and an apartment, neither of which turned out to be true. Indiana sets up an interview with her for the following day, but she never shows: "the photographer and I speculate that the security people 'got to her.' There are so many of them peppered throughout Euro Disney that one feels a heady deja vu of Prague or Budapest before the end of communism." As a Dante-esque capper, Indiana wakes the final day of his visit to discover French farmers burning tires at the gate, in response to US pressure on the French government to end farm subsidies. I remember reading about that particular incident and relishing the image of busloads of school kids being stopped at the entrance into the Magic Kingdom, the air thick with smoke and the smell of burning rubber.

"Town of the Living Dead" covers the bizarre evolution of Branson, Mississippi, a town with a disproportionate number of theme parks and theaters in which has-been performers delight countless cottontops. After sitting with Indiana through performances of John Davidson, ("works the room like an electric appliance set to run for two hours even if the roof collapses"), the Osmond clan (minus Donny and Marie), and Anita Bryant, it's almost more than one can take. The modern world is a frightening place, but it's still hard to accept that towns like Branson do exist, and not just in *Twilight Zone* episodes.

"LA Plays Itself" is perhaps one of the most important essays here. Years after Rodney King has faded from daily conversation, Indiana takes us back to the time of the second trial of Sergeant Stacey Koon and friends. Perhaps as valuable as the sociological observations Indiana makes is the reiteration of actual incident. For example, the LAPD and the INS were working hand in hand during this period. As a result, 841 Mexicans and Latin Americans who had been illegally detained by the LAPD were handed over to the INS and deported. Others had their homes raided by the LAPD who threatened looting charges for those who couldn't show receipts for every item in their possession. There are many more hair-raising tales from the state of emergency of April 1992. And like much of the stuff in *Let It Bleed*, you're left wondering how we let it happen, and why is no one talking about it anymore?

So many of the twenty-two essays in this book deserve a review of their own—including "The Sex Factory," a piece on porno film production, and "The Farewell Party," about Johnny Carson's retirement—but not every one is a keeper. I'm not moved by some of the book and art reviews which have a certain restraint to them and lean towards academicism. Indiana's at his best set down in odd corners of the modern world and letting loose or rehashing things we'd forgotten about. Though he can be snotty and compassionate by turns, Indiana is able to come up with the same steady suspension of disbelief for all of it, never shirking, never shocked. Placed side by side, the essays in *Let It Bleed* make a macabre combo, underlining how surreal history really is, and by association, our daily lives. — Emily Soares

Small Faces: The Young Mods Forgotten Story • Paolo Hewitt
160 pages • $21.95
Acid Jazz • 1 Hoxton Square • Hoxton • London • N1 6NV • UK

Finally getting their due after many years of obscurity, with anthologies, box sets and even a BBC TV special, the Small Faces are revealed in *The Young Mods Forgotten Story* to be a regular guy-type band with little pretension, amazing clothes and bad teeth, nearly the prerequisites of an American group of the same era, 1965-69.

Alas, they were British, and short as hell, too, with no member rising above five foot five on their official spec sheet. Fortunately, we're still interested because they rocked with a US R&B intensity and had genuine personality: Steve Marriott's guitar and cheekbones proved irresistible, while sullen Ronnie Lane on bass, future Who drummer Kenney Jones and wiry Ian McLagan fastened the top button on their shirts and tore into the Mod sound with abandon.

Hewitt traces the Faces from childhood through breakup in this English import with a zealot's affection, reviewing each year in detail, and including scores of vintage photos (some color), pages from overseas teen mags and band quotes. There's a

discography and a 1984 Marriott interview (he died in a 1991 house fire). Best yet, there's blessed little of the band members 1970s careers—Marriott formed Humble Pie, and the other three became The Faces with the dreaded Rod Stewart and egregious Ron Wood.

There's a decidedly nasty undercurrent running through the Small Faces career, the group getting screwed by its record company over royalties and botched tours by both Decca and Andrew Loog Oldham's Immediate label. However, in retrospect, the Small Faces were a joyous rock n roll band easily on a par with the early Kinks for smash 'em up greatness. And remembering how much bloated nonsense came out of this period in England, that wasn't easy to do. — Chris Davidson

The Unsinkable Bambi Lake • Bambi Lake with Alvin Orloff
Introduction by Exene Cervenka
157 pages • $11.95
Manic D Press • POB 410804 • San Francisco • CA • 94141

Most countercultural types in San Francisco consider themselves celebrities in one arena or another, whether it's playing in a punk rock band, writing for fanzines, or building mobiles out of construction paper. Very few, though, have led a life worthy of the title. Bambi Lake? Yeah, I've seen her in the neighborhood a few times, ordering breakfast at the diner around the corner from my work, stalking the members of a certain indie rock band at the Purple Onion, doing an off-the cuff reading on the glory days of San Francisco punk—in front of a crowd that hadn't even been born when shows first started at the Mabuhay Gardens. Bambi is a definite presence around town, and not one easily ignored. 'Celebrity' might not be the proper word to describe Ms. Lake, but her life makes a lot better read than yours would.

If a war was ever fought so that American teenagers could safely walk the streets with purple hair, she was right there at the front lines, dodging mortar shells. As a member of San Francisco's notorious drag / schlock ensemble the Cockettes, Bambi—born Johnny Purcell—has both scaled the heights and plumbed the depths of the rock n roll world like few others. In some ways, *The Unsinkable Bambi Lake* reads like Pamela des Barres' *I'm With the Band* if it were told from the perspective of a six-foot-plus drag-queen with good taste in music and very forward-thinking dress sense ("I was featuring a severe 1920s Louise Brooks bob/China Doll haircut, Chinese pajamas, and groovy New York suede platform Keds. Was this the 1990s? No, it was 1972, thank you very much."). She was also at the right place at the right time when punk rock reared its ugly mug in San Francisco ("...when there's a new trend, the rich kids get there first. Anyway, they're stimulating company"), and even wound up fronting the female "bondage rock" band VS. for a brief period. I can think of no one else who can claim having hung out with both the Screamers and 'Wayland Flowers & Madam.' Not at the same time, unfortunately.

Leaving no stone unturned, she hauls out the dirt on her romantic trysts with the bands of the day. All of them unnamed, but if you know anything about San Francisco punk history, you might be able to suss out exactly who is who. In fact, there's a little in here for every member of the family—Bambi's involvement in various varieties of sex work, her self-imposed exile in Berlin in the mid 70s, failed and successful romances, the workings of the transgender porn industry, and the realities of growing up queer in conservative Redwood City in the 1960s. One of the strengths of the narrative is how well it recreates era when the wrong set of clothes could land you in a holding cell, and there were far fewer options for those outside of the mainstream. As Exene Cervenka writes in the introduction, it is "a fairy-tale of a time before Ronald Reagan", as well as a classic tale of an Individual in four-inch fuck-me-pumps vs. Society.

All told, *The Unsinkable Bambi Lake* has all the drama, excess, spiritual redemption and pathos that good books are supposed to have. Your diary should only be so interesting.
— Jeff Heermann

Real Americans Admit: "The Worst Thing I've Ever Done!"
Ted Rall
62 pages • $8.95
NBM • 185 Madison Avenue • #1504 • New York • NY • 10016

Ted Rall's cartoons appear as a regular feature in *MRR*, but now that he's a columnist as well I'm not sure this review is kosher. Tim Yo's rule about one columnist commenting on another, you understand. However, Tim's been slipping lately on enforcing it, and after all this is Rall's comic book, not his column.

Actually, *The Worst Thing I've Ever Done!* is Rall's third book of comics. Using ads in alternative weeklies, the Internet, and finally word-of-mouth, he asked people the question "What's the worst thing you've ever done?" He selected 24 out of the 630 responses to illustrate for this modestly entertaining, moderately disturbing book. As Rall himself writes in the introduction: "How they articulate their worst moments, their regret or lack of guilt, their explanations, their excuses and justifications all reveal most of what you really need to know about someone."

In his selection process, Rall wisely did not concentrate on the severity of the "crime" so much as on the intensity of

the individual's self-justification or sense of guilt. Thus, the seemingly innocuous story of a single, guilt-ridden woman who has a one-night-stand with a single man she picked up in a bar is within the same cover as the haunting tale of a group of kids who drive the new-kid-on-the-block (and the odd-kid-out) literally, permanently crazy. Rall gives us clear character snapshots through what his subjects consider shameful, ranging from a kid who burns screaming turtles to a Japanese-American soldier in WW2 who fails to kill a German concentration camp survivor begging for death. This focus upon the human being confessing to his or her worst also has the effect of involving the reader in the moral dilemmas drawn by them. There's a bloodthirsty, six page, 34 panel battle saga of a man who kills the neighbor's cat (said kitty shreds dead animals on the seat of his car) that reveals the storyteller to be a petty, vengeful, entirely unsympathetic character. Contrast this with a terse single page, six panel description of a man who is hospitalized for his debts by the lender and who murders the scumbag to keep from being further harmed. The economical presentation of the man's desperate situation gains the readers' immediate understanding, if not empathy. To quote Rall again: "These tensions between individual mores and social norms are what we call politics."

A *MRR* reviewer of Rall's previous book, *All the Rules Have Changed* (*MRR* #152, January 1996), complained about his minimal cubist style. What sometimes irritates me about his comics is his inattention to what detail he does present. In the cat killing tale mentioned above, the illustrations of suburban warfare between man and beast show no signs of winter. We learn about the season, which is somewhat crucial to the plot, only on the next to the last page, explicitly in the text of one panel that shows a roof with one icicle. Characters are given broad, distinctive attributes so that the reader can recognize them from panel to panel. In the story about a man with "oculiphobia" (fear of the handicapped), he is pictured constantly smoking a cigarette. In an empty stairwell one day he encounters a blind woman whom he tries to avoid. She makes a wrong turn into a supply room, panics and begins calling for help. As she shouts "Is someone there?" the character says "She may have heard me on the stairs," puffing away on his smoke all the while. This may be Rall's sly comment on the man's own "blindness" that she doesn't smell his cigarette, but to the reader it simply looks sloppy.

I'll admit I prefer Rall's graphic contributions to *MRR*, whose pages are enlivened by his social cartooning. *"The Worst Thing I've Ever Done!* is a mildly thought-provoking coffee table book for when your drunk and/or stoned friends need to be entertained. — "Lefty" Hooligan

Four Letter World • Dan O'Mahony
77 pages • $6.95
AK Press • POB 40682 • San Francisco • CA • 94140

First off, Dan O'Mahony is the former vocalist of No For An Answer and 411. Second, Dan is a friend of mine, of the "Hey, what's up?" variety, as are the ex-lover and new boyfriend discussed in *Four Letter World*. Third, this book sucks. Context may be everything, but I'm trying to ignore it for this review.

The book is subtitled *Selected Writings from 1993-1995*, but more appropriately should've been *Autobiographical Meandering Through my Sex Life*. O'Mahony's pretentious assumption that there's an audience for these self-obsessed journal-like entries should make any reader uneasy. This is confirmed when O'Mahony reveal's his deepest, rawest emotions—do we want/need to know this? After all, it takes an early Rollins to walk the tightrope between painfully honest writing and painfully pretentious and self-centered drivel.

Four Letter World's extreme egotism is understandable when O'Mahony writes about weight lifting and checking out his muscles in the mirror, unfortunately that section only lasts for two pages. The remaining egotism is cloaked in self-depreciating muck, like this bit:

"... Dan O'Mahony—indefensible, unforgivable, all the way, absolutely physical, goon.

Jesus Christ can I digress... (sic)"

More fitting (and honest) is the following from one of the many pieces of (gack!) poetry which litters the book:

"Tell me I'm not your typical/Blood lusting/Self-impressed/Libido driven/God"

In the above excerpt, O'Mahony is talking to the apparently entranced crowds who saw No For An Answer's 1993 European reunion tour. He also writes in great detail about thugs, ferries and soap operas including in-depth travel logs for various trips up and down the West Coast, with and without his ex-lover.

The initially promising sex scenes descend into should've/could've musings or tedious bar-by-bar narratives which take place various locales. Even Las Vegas is rendered stupefying, do we need to read a pages about the MGM Grand being "the most obvious symbol of this new era in Las Vegas madness?" Not as part of a wandering personal essay. Like this review, this book needs a firm and unforgiving editor to trim the nauseatingly, egocentric fat.

At times O'Mahony is a talented, effective writer—his striking impressions of Dachau is proof of his skill—unfortunately such glimpses of ability are few and usually obscured by being overwritten:

"She had been my partner in the ripest, most wonderfully alive, sexually awakening, warm and nurturing, joyous, psychotic,

unbalanced, deeply traumatic and insane relationship I'd ever had. Though we'd often toyed with the trappings of friendship after our break, it would be accurate to say that she was my worst enemy, and thus... my absolute God."

Fill 70 more pages with these thesaurus-leaden sentences and you've got *Four Letter World*. — Jesse Luscious

SCUM Manifesto • Valerie Solanas
60 paages • $5
AK Press • POB 40682 • San Francisco • CA • 94140

Not surprisingly, Valerie Solanas isn't as famous for writing the *SCUM Manifesto* as she is for shooting Andy Warhol. While the *Manifesto* is righteously considered a feminist classic, few literary works of any kind can compete with a vicious assault on a figure like Warhol when it comes to capturing the American media's attention. Warhol represented and exploited America's sick fascination with the media and fame, by turning art into fame, and rubbish into art. Its only fitting that he ignored one of the eras truly interesting eccentrics, and its even more fitting that she shot him for it.

Having said this, the *SCUM Manifesto* should not be overlooked for it is a witty and insightful analysis of male dominated society, simultaneously full of both hyperbole and charm. In an almost comically Warholian turn of events, Solanas' self-published manuscript was completely ignored by the feminist movement until she went out and shot a celebrity. Afterwards, everyone from the National Organization for Women to top radical feminist lawyers declared Solanas and her manifesto pure genius. It has since lived on in various printings from a variety of publishers who undoubtedly never paid Solanas for her work. I sincerely hope AK Press is doing something honorable with the royalties they make from this edition. The book should sell well due to the publicity it receives from the film *I Shot Andy Warhol*, which tells Solanas' story. A special appendix at the end of the book, compiled by Freddie Baer, chronicles Solanas' life including her tragic death from emphysema in San Francisco in 1988. This section supplies an interesting context for controversial ideas, relating to her history as a sexually abused child and socially dysfunctional prostitute.

The *SCUM Manifesto* is a faux call to arms, demanding that "Thrill seeking females... overthrow the government, eliminate the money system, institute complete automation, and destroy the male sex." From this line in the first paragraph, Solanas refuses to fool around with campy rhetoric, instead jumps straight into the biological inferiority of men, (it's in the chromosomes, stupid) and tries to logically describe why they should be eliminated. Men can't empathize, they can't love, and are completely unresponsive. More over, "Although completely physical, the male is not even fit for stud service. Even assuming mechanical proficiency, which few men have, he is first of all, incapable of zestfully, lustfully, tearing off a piece, but is instead eaten up with guilt, shame, fear, and insecurity, feelings rooted in male nature..." Solanas continues, by pointing out that the paltriness of the male orgasm compared to woman's precludes physical enjoyment of sex, and the male obsession with "turning in an A performance," prevents him from feeling any true bond to a partner. Solanas doesn't hate men, she considers them to be uselesss!

Her solution is SCUM, the Society for Cutting Up Men, a fictitious organization, or as she describes it, "A state of mind." Apparently she never truly intended SCUM to be taken literally, but rather, she used the fictitious organization as a mouthpiece for her critique of male-dominated culture. The ills of the world are caused by men: war is a result of, "The male's normal method of compensation for not being female, namely getting his Big Gun off, is grossly inadequate, as he can only get it off a limited number of times; so he gets it off on a really massive scale..."

According to Solanas, the world is advanced enough to be a utopia where industry is automated and everyone can have whatever they want. It's the male sense desire for re-affirmation of his manhood through competition in society that prevents this utopia. Like Marx, Solanas couples ridiculously naive solutions with deadly accurate analysis. Most of what she hates about society is true, and her casualness, while somewhat suspect in literal terms, works perfectly as a broad metaphor. Solanas takes on the persona of SCUM, pushing for the destruction of all men, (automation will make women live so long that reproduction won't matter) in order to make points about men and women.

Women are not spared for Solanas' wit. "The conflict, therefore, is not between females and males, but between SCUM—dominate, secure, self-confident, nasty, violent, selfish, independent, proud, thrill-seeking, free-wheeling, arrogant females, who consider themselves fit to rule the universe, who have free-wheeled to the limits of this 'Society,' and are ready to wheel onto something far beyond what it has to offer—and nice, passive, accepting, cultivated, polite, dignified, subdued, dependent, scared, mindless, insecure, approval-seeking daddy's Girls, who can't cope with the unknown..." What Solanas is trying to ask is "Which camp do you fall into ladies?"

Despite the bilious tone of Solanas' accusations, humor keeps the Manifesto from falling into bland complaining. Solanas' command of crude phrases like "tearing off a piece," reflects a cheeky wit that made her unreadable in the 1960s, but downright hilarious in the 1990s. Throughout the book, Solanas seems intent on keeping the book's tone light and conversational, even if its at the expense of conventional rules of grammar and tempo. Its not a great literary work, but it is a humorous, biting, and thought look at modern society. — Mitchell Prothero

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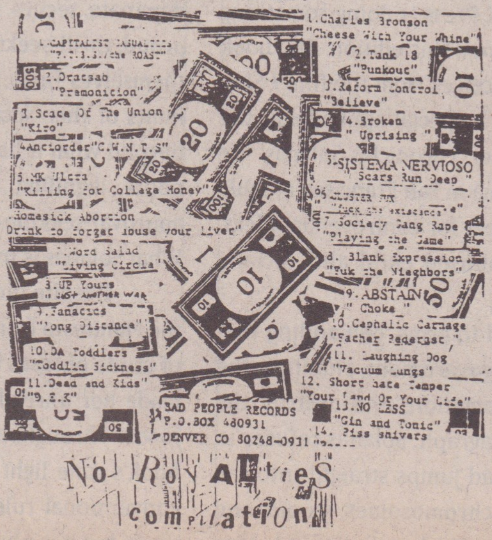

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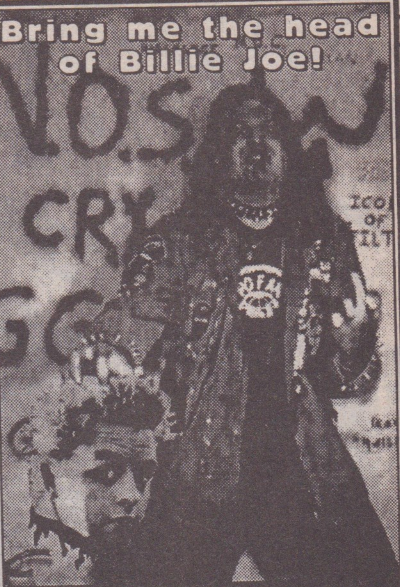

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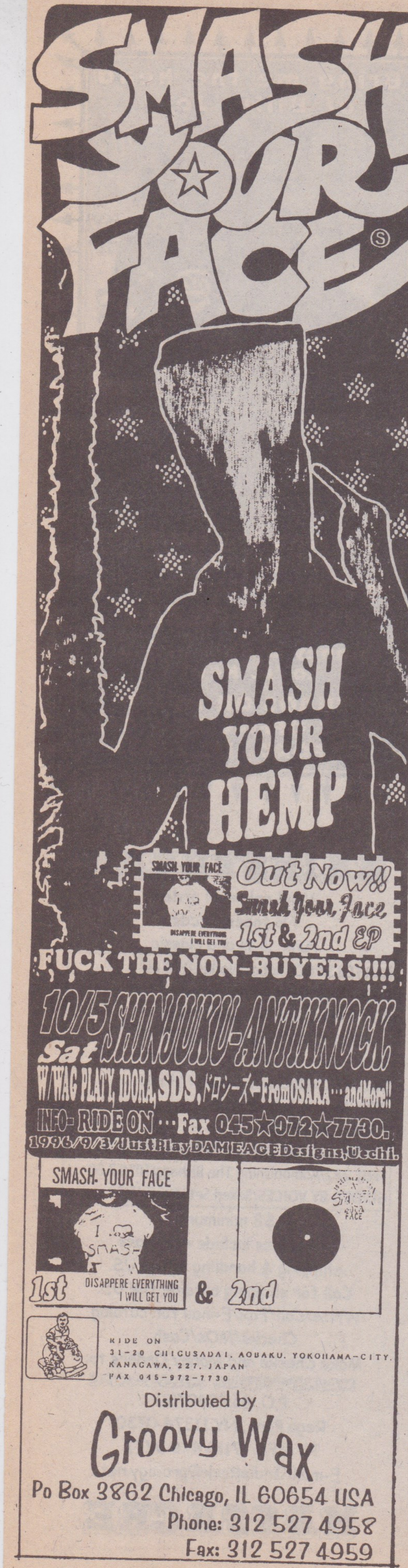

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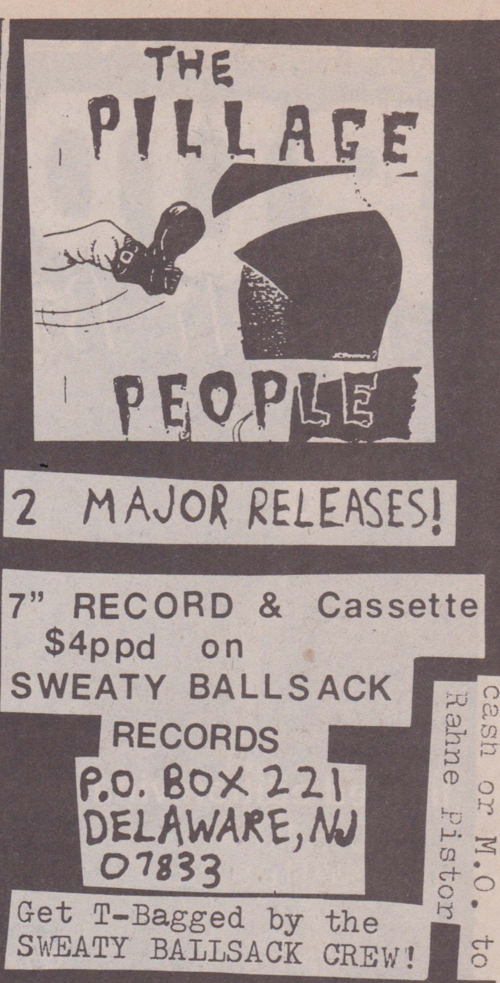

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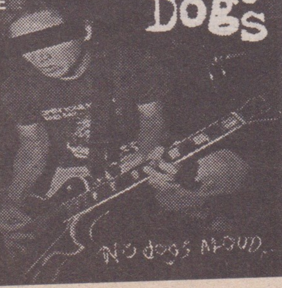

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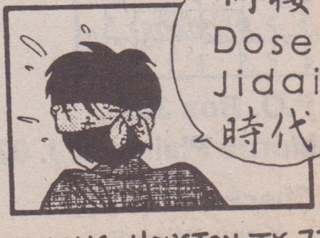

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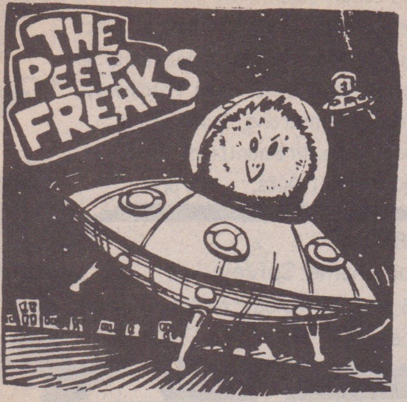

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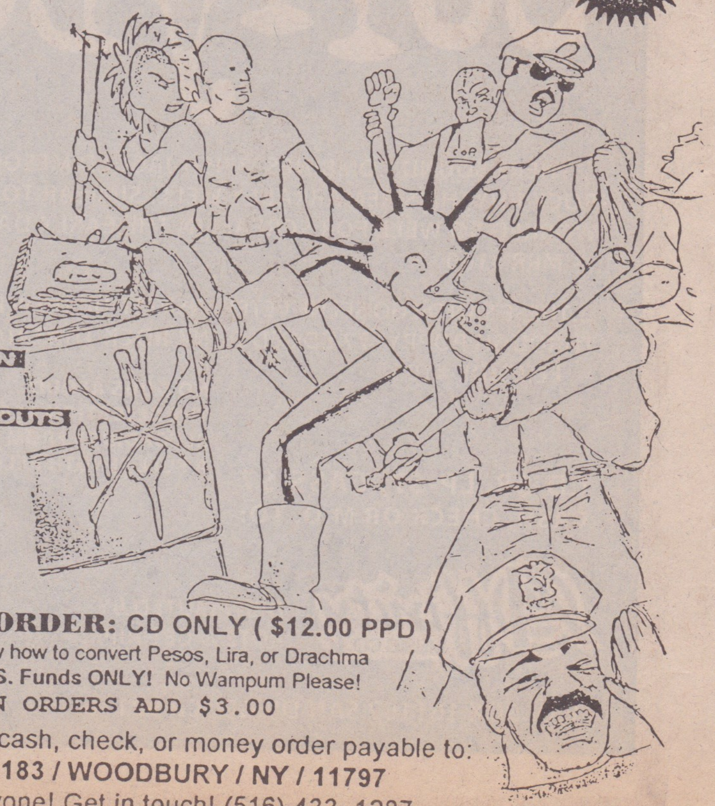

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ABHINANDA - "Illumination" CD

Here is a new release from one of Sweden's best straightedge bands. Their style goes from a catchy mid-tempo rhythm to fast hardcore, avoiding that metal-tinged edge that so many bands of this genre fall into. I have always been a big fan, but unfortunately there are a couple of songs on here that just don't match up to the power and crunch of past efforts. Overall, I would still recommend it. If you're into their country mates REFUSED, then you should definitely check this out. (RC)
(Desperate Fight Records, Box 385, 90108 Umea, SWEDEN)

ACTION PATROL - "B Is For Bombard" EP

Goodness gracious, this is a damn fine record! Very high energy, quick paced, stop-start, melodic hardcore with a singer whose frequent voice cracks sent my mind back to junior high. This band is quite a sight live and this captures them much better then their LP of a year ago. In a way this is what all the math rock bands, like DON CABALLERO, might sound like if they were goof balls. Join the Patrol! (TH)
($3 ppd: Assorted Porkchops, PO Box 4022, Wilmington, NC 28406)

ADHESIVE - "Sideburner" CD

OK, these guys are from SWEDEN. OK, they sound like NOFX and BAD RELIGION. OK, I forgot to review this last month cuz my room's a fucking mess and it was buried under some crap. Now that we've discussed the obvious, let me say this disc fucking smokes! Super tight stuff with catchy BAD RELIGION-esque harmonies and killer speedy octave riffing. I'm sure someone will pick this up domestically or at least they should. The best new band in this genre I've heard in ages. (RL)
(Ampersand Records, Kemigr 1, 90731 Umea, SWEDEN)

ALL DAY - "Nobody Likes a Thinker" CD

Yikes, Long Beach catchy punk. I was gonna say at least it doesn't have songs about past girlfriends, but unfortunately for their sake it does. Punk that snowboarders would nip a triple lindy for (Black Fly beanies and beer cups not included). (MW)
(Know Records, PO Box 90579, Long Beach, CA 90809)

AGAINST ALL AUTHORITY/ THE PIST - split EP

Well, we'll save the best for last. THE PIST side is damn good. Damn good. Did I mention that THE PIST side is damn good? Well it is. Punk punk punk! Great sound quality makes it all the better. But I must give this one to AGAINST ALL AUTHORITY. Those darn Florida boys, I love 'em. For those of you that aren't familiar with AAA, let me clue you in. AAA is a viciously fast punk band with horns. That's right...horns! They'd rule without the horns, but me being a stickler for a good horn section thinks that it makes them rule even more. Buy this now! (AT)
(Records Of Rebellion, PO Box 700215, Goulds, FL 33170)

ALTERNATIVE SYSTEM - "No Way For Life" EP

Six songs of Brazilian hardcore on a French label. Fast and thrashy, with a raw sound and singalong choruses, like early 7 SECONDS. The vinyl is piss yellow and limited to 300, so move fast! (AM)
(Darbouka Records, 17 Rue De La Foret, 67340 Menchhoffen, FRANCE)

AMERICAN STEEL - "Hope Wanted" EP

Ooh yeah! I picked this one up with little hope of it being cool. But as can happen, I was wrong. They're actually really good. Fast paced punk with a touch of ska (which is getting all too popular these days) that brings an OPERATION IVY feel at times. I think it's cool. That's all the reason you need right? (AT)
(New Disorder Records, 445 14th St, San Francisco, CA 94103)

ANTISEEN - "Here To Ruin Your Groove" CD

Their first full length in 4 years, and it's a goddamn doozy. Well worth waiting for, less frantic and fast, but still crazed and, so friggin' rockin'. A real epic rock record, like the ANTISEEN have become accomplished artists or something—if that's possible! Without losing a single point for scum, they've done it!! They can't help it if somewhere along the way they became great musicians! Yahoo! (RY)
(Baloney Shrapnel, PO Box 6504, Phoenix, AZ 85005)

APARTMENT 3G - "Shit No One Wants To Hear" CD

APT 3G ought to boost record sales with this catchy title. Much like the DKs "Give Me Convenience Or Give Me Death", this is a compilation full of their cover tunes, MULE songs, comp tracks and such of varying sound quality (none bad). Most of the tunes rock on this well constructed collection. A fans and collectors' treasure, and way cool for the rest of ya'll. (HM)
(Cavedog Records, PO Box 1841, Portland, OR 97201-1841)

MUSIC REVIEWS

ANTI-TRUST - "Radical Posture" EP

This is basically TRIBE THIRTEEN with an extra member. Musically they're straightforward bare bones speedy punk that reminds me of LITMUS GREEN, and there's one part in the second song, "St. Louis", that sounds similar to SEPTIC DEATH. The guitar is up front, the drums pound away like a twelve year old with his first Playboy, while the vocalist blasts away with a gravelly voice prime for throat cancer. Pretty good. Comes with with a button and this EP is limited to 500, so act now. Operators are standing by. (MA)
(Anti-Trust Records, PO Box 63144, Philadelphia, PA 19114)

ASK IT WHY/RASHIT - split EP

Two punk bands from Turkey, and as one might expect Luk Haas, the punk explorer, is at least partly responsible for bringing them to a wider audience. RASHIT play a basic, slowed down, at times plodding rockin' punk. ASK IT WHY have a quick paced, hardcore approach with really crunchy guitars. They have a song called "Fuck Algebra" which of course gets two thumbs up. (TH) (Darbouka, 17 Rue de la Foret, 67340 Menchhoffen, FRANCE)

AURORA - "Nincs Karacsony" CD

Anthemic, melodic punk from Hungary. How many bands are there that sound like this? Mid-paced, crunchy, tuneful, but ultimately pretty boring. I'm sorry, but there's just too much of this out there for me to get excited about it. (AM)
(K & E Records, 4011 Debrecen, Kossuth Ut 49, HUNGARY)

AUTHORITIES - "Bourbon Decay" EP

A band that apparently has some connection to the "I Hate Cops" band (held in high regard among the collector scum crowd) from 1982 though the connection is somewhat unclear. It sounds like it could be the original singer and expectedly this band pales in comparison to their earlier incarnation, though one can still hear vestiges of the old hardcore style. This version of the band is slower and better recorded with an annoying, rootsy thing going on that sits unnaturally on top of my memories of their earlier esteemed release. Okay, somewhat tepid sun-dried punk, which is really too bad. (HD)
(Cafe Racer Records, 1052 Homer St., Vancouver, BC, V6B 2W9, CANADA)

BALZAC - "Weird And Occult" EP

Spiky haired, Japanese horror-rock. Three fairly catchy songs of the BLANKS 77 genre on a pretty nice looking picture disc. Falls into the 'good but nothing spectacular' pile. (LD)
(HG Fact, 2-36-2 Yayoicho, 401 Nakano-Ku, Tokyo 730, JAPAN)

THE BARNHILLS - "I Helped Save The Lady" EP

Fun, fast melodic punk-rock with really catchy music. Six songs that run right into each other. Sort of a lo-fi JAWBREAKER meets SUPERCHUNK, which is really cool. Check it out. (MM)
($3 ppd: What Else Records, PO Box 3411, Dayton, OH 45401)

BASICKS - "Basick RnR Party" EP

Florida old school punk rock with the prerequisite "I hate you", and "Let's party" type tunes. Okay, so these guys are definitely not emo but one also gets the feeling that they're also not particularly over the top either. Musically these guys sounds like they listen to a lot of UK oi and the RAMONES (see theme song) and the CLASH (they even attempt a ska-like tune). But the tunes just seem a little too derivative to me, though I'm sure they're all earnest people. Sorta reminds me of the stuff that used to come out on that New Jersey label Mutha back in the eighties. (HD)
(Records Of Rebellion, PO Box 700215, Goulds, FL 33032)

BATTLE CRY- "East Side Skinhead Pride" EP

Oh boy, here we go. This is terrible.—stupid lyrics on top of lifeless, mid-tempo oi. It doesn't get much worse. Here's a tidbit of this bands lyrical genius from the song "We Shall Fight"... "Nationalist skinheads cleaning up the streets. Beating the scum with steelies on our feet". Now, I have a big problem with this because, as a gardener, part of my job is to blow sidewalks and gutters clean, so back off the street cleaning boys or we're gonna have a problem. And they're probably the same kind of guys who complain about us "minorities" taking "their" jobs. What the hell? This is the dumbest oi song ever penned. Well, top ten at least. And let me tell ya in case you've been hibernating, there's a shitload of d~mb oi songs out there. Congratulations on accomplishing something, I guess. Oh, what's with the SS skull on the lyric sheet? The only crying I foresee with this release is by any sucker who buys it. (RM)
(Punk Core Records, PO Box 916, Middle Island, NY 11953)

BEARING/SKY FALLS DOWN - split EP

Two very different sounding bands with a shared sincerity and energy that shines through. SKY FALLS DOWN is more overtly political and in the metallic hardcore genre. The recording is a bit stiff, but the feeling comes through. BEARING is reminiscent of a younger LIFETIME, and play a touch more original music. The package comes with a nice little booklet and good graphics. An inspired release. (BG)
(Idefy Records, 721 Corlies Ave, West Allenhurst, NJ 07711)

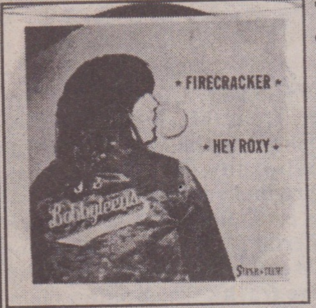
BLACK FLAG - "The Complete 82 Demos Plus More" CD

Above average sound quality is the high point for this bootleg. It's got the complete 10 song 82 demo that includes "Black Coffee", "Slip It In", and my fave, "My War". The extra tracks are from 1984 that includes an interview. I still can't believe there's people out there that haven't heard BLACK FLAG. By far the best hardcore band to ever exist. (MW)
(Manson Records, no address)

MUSIC REVIEWS

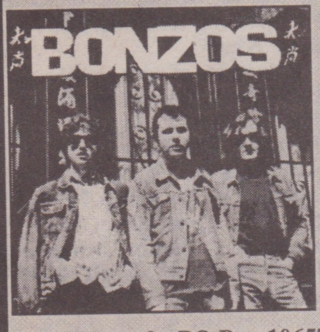
BLITZKRIEG - "The Future Must Be Ours" CD

Yaaaaaah, Metaaaal! Sakes alive, this is pretty cool and seeing as how I missed Ozzy the other night (second row seats in Hawaii nonetheless) it really hit the spot. As far as I can tell, this English band was around in the early eighties then disappeared for a number of years only to re-group somewhere around 1992. On this disc they serve up fifteen songs of catchy, metal influenced hardcore. Most of the songs are pretty straightforward as far as structure goes and the best comparison I can come up with is "Midnight Madness" period G.B.H. mixed with just a bit of MOTORHEAD. Rock on! (RM)
(Retch Records, 49 Rose Crescent, Woodvale, Southport, Merseyside, PR8 3RZ, ENGLAND)



THE BOBBYTEENS - "Firecracker/Hey Roxy"

Another fine record in the DONNAS/BRENTWOODS/UNDERTAKER AND HIS PALS vein. Lotsa boom-bap-boom drum pounding, amateurish guitar squawking, and screechy girl singing. Lisa, the bass player and leader of the group, is very famous for her humorous hi-jinx and rollerskating skills, as well as her mastery of the four-stringed instrument. The rest of the band are relative nobodies who perform passingly well. Whoever the guy is that's running Super Teem!, he's been putting out some great records. (CH)
(Super Teem Records, PO Box 63, South City, CA 94083)



BONZOS - "I Want You Back/ Bonzo Girl"

Fuckin' yank my chain. My cup-o-tea. Yes. Faster-paced pop punk with those super cool, nasal vocals and lyrics that go no further than girls, with the added benefit of not having been over-produced. If you own a Head Bouncing Meter, *do not* attempt to measure this record, unless you have equipped yours with an auto shut-off feature. Highest recommendation. (KK)
(Roto Records, PO Box 10657, 28080 Madrid, SPAIN)

BOOTS AND BRACES - "Over America" EP

This German oi band has been around 9 years or so. The music is slow, singalong style. Why have they been at it so long, you ask? "Oi our way of life/ We'll carry on til' we're 65/ Cos' oi is our life/ Oi is still alive". A good, fun release. (MM)
(G.M.M. Records, PO Box 15234, Atlanta, GA 30333)

BRINE - "Learning Process" EP

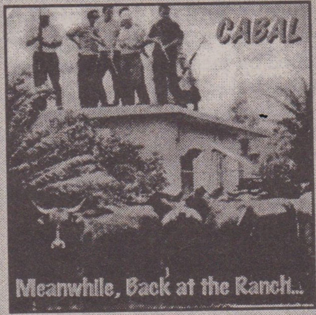
Solid slab of hardcore from Missouri's BRINE. This sounds a lot like ECONOCHRIST, and that should be taken as a compliment. This 7" is as strong as their "Operation Manual" EP. Recommended. (CW)
(Amendment Records, 580 Nansemond Cres, Portsmouth, VA 23707)

BRUTAL COMBAT - "L'enfer C'est Le Paradis" LP & EP

Why this posthumous release? Besides the fact that this French skin band is of the racist/fascist variety, they weren't so amazingly awesome and catchy that they required this belated tribute either. What you get are 11 studio quality songs and an accompanying live EP. So why is Vulture Rock putting its money into pressing this crap? (TY)
(Warboot Records/Vulture Rock)

BUBBY GIRL - "My Own Pet" CD

Jangly, moody girl-pop, like TIGER TRAP or TSUNAMI on a mellower tip. This is pretty quirky and the vocals are good but it lacks a certain edge to raise it above generic la-la and make it good pop-punk. (AM)
(Boom Berneatha Records, PO Box 5873, Irvine, CA 92716)

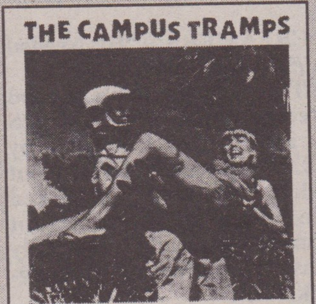


CABAL - "Meanwhile Back At The Ranch..." EP

Some cranial punk with extensive lyrics which only bog down one of the four songs. CABAL's token reggae song "Johnny Was" (not the BOB MARLEY song) is not the bogged one. Instead, "Johnny Was" is upbeat with a frenzied finale which segues nicely into the the only straight up punker tune "Human Chess" reminiscent of old, old, old, prepubescent BAD RELIGION. Side A has more of a ska-esque tendency. The first is a ska-punk number that reveals the answers to some of life's questions and is followed by the sleeper party tune "All Allowed". (HM)
(Moo Cow Records, PO Box 616, Madison, WI 53701)

CALAVERA - "Dead Love" EP

This new band is quite surprising. Primero, two of the members should be familiar from their previous bands: Daniel of the INSAINTS and Cesar of DOGMA MUNDISTA. They team up with a pair of others and turn out a rippin' blast of... punk rockabilly? Well, kinda. Songs are fast-paced (the fastest stand-up bass I've heard) with a weird but cool rhythm sound, like a cross between castanets and the rhythm machine sounds of certain French punk bands like BERURIER NOIR. Some songs in English, some sung in Spanish, as this outfit hails from East L.A., crossing over between punk and rockabilly, between the Anglo punk scene and the Mexipunks. Watch for more. (TY)
(Love Arrow Records, 8529 Winnetka Ave, Canoga Park, CA 91306-1141)



THE CAMPUS TRAMPS - "Outta This World/Hot Dog"

I heard somewhere along the line that these guys broke up, don't know if there's any truth to that though.... two more songs of boozy '60s fraternity fun. Don't like this as much as the last LP, but still if you're a fan it's worth tracking down. (LD)
(Roto, PO Box 10657, 28080-Madrid, SPAIN)

THE CINNAMON IMPERIALS - "I Hope He Finds Out" EP

Cute girl vocal pop and pop-punk with a nice backbone of power chord guitar, the melodies just elusive enough to make you wonder whether there are any. "Kicked Out" has an almost uncharacteristic hard punkiness, easily the best track here, but the remainder of the tunes are almost BUZZCOCK-y in their vocal style and rhythms — though hardly as catchy. It's the kind of stuff that could definitely grow on you. Above average. (SS)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

MUSIC REVIEWS

CANDY SNATCHERS - "Do Me A Favor And Die/Cock In My Pocket"
The ones you've been hearing so much about seem to be cranking them out as fast as we can type generous words about them into our zine. This is no disappointment, except maybe that it was real short. OK production for a pretty low budj looking effort. I've missed seeing their notorious live show, but managed to keep myself pretty well entertained by their records, real good punk, here dudes! (RY)
(Black Lung Records, PO Box 252, Richmond, VA 23218)

CONTEMPT - "War On The Poor" EP
Old school, DOA punk rock here. Four heavily political songs dealing with the system, acid rain, poverty.. some things just don't change uh? (EC)
(Harmony Records c/o Ballo, Am Grafler Damn 5, 27356 Rotenburg/ Wdmme, GERMANY)

CORROSIVE/BOHRHOLM - split EP
What we have here is a fucking GREAT example of what is going on in the German hardcore scene. The music here is akin to what DAWNBREED, LUZIFER'S MOB, MINE and other heavyweights are cranking out. CORROSIVE is not quite as technical musically as the aforementioned bands, opting for more straightforward hardcore with vocals sneaking into the grind arena. BOHRHOLM kicked my ass. They have aspects of the previously mentioned bands as well as elements of M.I.T.B, CROSSED OUT, and INFEST, but damn, it's all their own here. I'll be looking for more by them. (TH)
(-273 degrees C, Postfach 362, 78713 Schramberg, GERMANY)

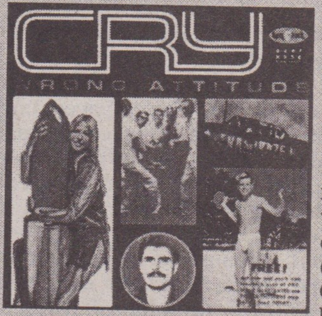
CRASS - "Christ The Bootleg" CD
Actually, not a bootleg. This live show from May 2 1984 has been released at a very cheap price (pay no more than $4.98!) with CRASS's permission, though the vinyl version that came out 6 years ago was indeed a boot. It's a nicely mixed board tape with 16 songs that show what a great live band CRASS were. (MM)
(Allied Recordings, PO Box 460683, San Francisco, CA 94146)

THE CREAMERS - "He Needed Killin'/5 Deadly Venoms"
This single is couple of good mid-tempo punk CREAMERS tracks recorded back in 1994 by Geza X. "He Needed Killin" is about that white trash hubby that asked for one pot pie too many and kept "backing into my knife". "5 Deadly Venoms" is a homage to the Kung-Fu flick. (MM)
(1+2 Records, Clean Nishi-shinjuku, Nishi-shinjuku 7-5-6, Shinjuku-ku, Toyko 160, JAPAN)

THE CRETINS - "I Feel Better Already" CD
The CRETINS contribute ten tracks of their beer-inspired pop punk. Loads of yelled choruses and catchy guitar work. Good raw production makes it sound somewhat aggressive. Decent. (CW)
(Melted Records, 21-41 34th Ave #lOA, Astoria, NY 11106)

CRETIN 66 - "Gonna Do It Tonight" EP
Hey punks! Here is some more quality punk rock from Woundup records. This submittal is some rollicking DEVIL DOGS style punk rock with the rock'n'roll resume filled with illustrious mentors. On "Smash Out Windows", the guitar fuckin' takes off like a heat seeking missle! One throwaway number on side 2 ("Chunks"), but all-in-all an enjoyable outing with CRETIN 66! (BR)
(Woundup Records, Box 3695, Kansas City, KS 66103)

CRUCIFIX - "The Rise And Fall 1981/82/88" CD
This disc contains all the vinyl from this classic Berkeley peace punk outfit prior to their "Dehumanization" LP. In their entirety, and true to the original sound quality, you get their debut 12" EP, the "1984" 7" EP, and the original version of "Annihilation" which appeared on the "Not So Quiet On The Western Front" compilation. All of this material is essential, and something that continues to inspire bands and individuals today. The only downside to this disc are the live tracks, which suffer from terrible sound quality, and the PROUDFLESH (Sothira's metal band after CRUCIFIX) material, which is just embarrassing. Other than that, seek this out. (MA)
(no label, no address)



CRY - "Wrong Attitude/The No Cheatin' Kind"
This starts of with a real cool song on side A. Garage rock with a kind of psychedelic edge, i.e. a lot a wah-wah. It's real catchy. Side B is a pseudo-country song complete with acoustic guitar which, I guess, could be nice sometimes. (CK)
(Kenrock c/o Stefan Hultman, Gisslerodsbacken 18, 450 81 Grebbestad, SWEDEN)

CYBERMEN - 10"
It just goes to show that any band can have a second life, just give them a better cover and a little 'push' - the CYBERMEN specialize in the kind of punchy, catchy ~ixties-influenced garage pop that both young and old can appreciate. The CYBERMEN don't especially care to push musical boundaries or come up with a innovative sound, they just want free beer and to play songs like "Six Million Light Years Down" or "Every Night and Day" and be rowdy. Probably one of the better bands ever to name themselves after a Dr. Who villain (and there have been a few). (JH)
(Estrus, PO Box 2125, Bellingham, WA 98227)

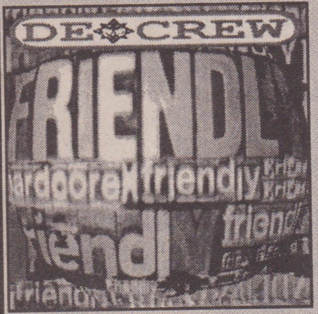
D.D.I. - "Hardcore Punk Pavia" 10"
This Italian hardcore 10" comes in a 12" paper bag with stenciled letters adorning it, accompanied by a 32-page magazine that talks (in Italian) about the band and the issues they address. Musically, it's great early '80s style Italian HC that really is powerful and urgent. Wonderfully produced, which, in this case, only amplifies the raging music. Really cool. (TY)
(Milani Gianpiero, CP 63, 27100 Pavia, ITALY)

MUSIC REVIEWS

D.L.K. - "De Lyckliga Kompisarna" CD
Energetic, chunky pop-punk, combining Fat Wreck stylings with what sounds like traditional Scandinavian melodies. Powerfully but cleanly produced (to the point of sounding like a mid-eighties metal record), this is competent but not essential. It's just too squeaky-clean. (AM)
(Bird Nest Records, Kolsvag 4, 731 33 Koping, SWEDEN)

DAHMER - "9 Trax" EP
9 songs of blistering grindcore. The guitars are thick, the drumming is fast, the vocals are vomited, and the production is great. What more could ya ask for? You can probably guess with a name like DAHMER, that their lyrics are about mass murderers of all sorts. Lyrix are in French for all you grindfrogs. (MW)
(Spineless, PO Box 524, Stn. C, Montreal, PQ, H2L 4K4, CANADA)

DAYGLO ABORTIONS - "Corporate Whore" CD
Metal, but not bad metal. It's pretty well written metally-hardcore with some really degenerate lyrics and shit. I'd pick the old shit over this any day, but that goes for all the "I swear we didn't get back together because punk is big" bands. These guys were pretty fucking rad live 9 years ago, so maybe, just maybe, they still got it. (MW)
(God Records, PO Box 44132, 3170 Tillicum Rd, Victoria, BC, V9A 7H7, CANADA)



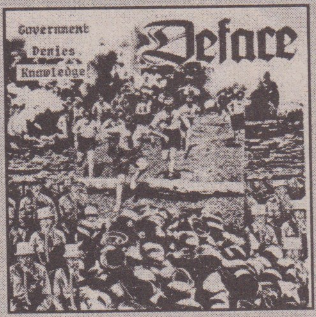
DE CREW - "Milano Hardcore" EP
Kind of sounds like stuff off of Fat Wreck Chords, kind of has a posi-hardcore sound too. They do a cover of "Young 'Til I Die" from 7 SECONDS. Upbeat, but missing something. (MA)
(Svirgin Records c/o C.P. 167, 20036, Meda (MI), ITALY)

DEAD GERHARDSENS - "Pa Den Gyldne Middelvei" 10"
It might be a cruddy thing to say but the best thing about this release is the packaging. The clarity of the colors on the front and back are amazing. As far as the music goes, it's well produced thrashy hardcore with hints of melody, touches of metal and a singer who can't sing very well. There's moments here and there but overall, it falls short in the energy department. (RM)
(Siri Records, PB 9024 Grenland, N-0133 Oslo, NORWAY)

DEAD GERHARDSENS/SVARTIDAUDIR - split EP
DEAD GERHARDSENS play traditional European/Scandinavian hardcore-thrash, complete with lightning fast lyrics (that are probably very relevant socially). SVARTIDAUDIR play a similar style, though they slow the vocals down to the "throaty" stage. If you're into Scandinavian hardcore-thrash, you'll probably want this, otherwise not. (KK)
(Siri Rekkards, no address)

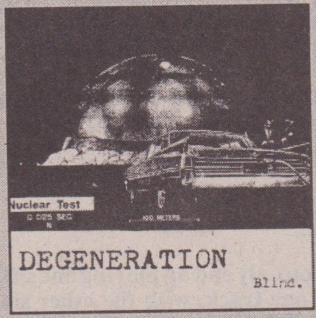
DEAD JOE - "Let's Go Hurt Ourselves" EP
This wouldn't be out of place on Fat. They sound like they're from SoCal: fast punk with woah-ohh's and the like. Fairly good for that, not snotty sounding, mo~e pleading, a singer who sings. Peppy, cute skater boys playing happy sounding stuff. (FR)
(Dead Joe, The Studio, Ekton Avenue, Oakham, Rutland LE15 8AH, UK)

DEAD STOOL PIGEON - "Strike Anthem" CD
Excellent follow up to their debut, "This World". In fact, I'd say these five new songs are actually more powerful. That's not to say their previous outing didn't rage, because it certainly ranks as a classic. These songs have a more direct approach, kick harder, and come across as anthems, as suggested from the title. From "Retribute" to the title track, these songs give a voice to dissatisfied workers and serve as bullets aimed towards the bourgeois and bosses. This disc also contains the "This World" material, originally released on Mad Mob. I can't think of a better way to begin the work day... (MA)
(Crucial Response, Kaiserfeld 98, 46047 Oberhausen, GERMANY)



DEFACE - "Human See Human Do" EP
DEFACE bust out with that old school sound similar to early DR. KNOW. Solid, charging punk with lyrics dealing with child abuse, conformity, and relationships. And for those who care, this is ex-ATTITUDE ADJUSTMENT. (RC)
(Deep Six Records, PO Box 6911, Burbank, CA 61510-6911)

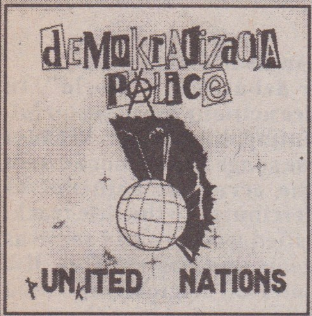
DEFACE - "Government Denies Knowledge" EP
In your face, fast and brutal. Like POISON IDEA. Four songs of twin-guitar power. This band loves baby seal pups, but they hate the government and religion. That just about sums it up. (AM)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)



DEGENERATION - "Blind/Stuck in a Rut"
Don't let the name mislead you. This DEGENERATION are a hairy-knuckled oi band from the Midwest, rather than a teased-hair, major-label glam-rock band from the East Coast. Just to clear up any confusion ... they're (probably) young, loud and snotty, they throw in the singalong choruses that you'd expect from a band of their ilk, and they back it all up with some tough-sounding music. The lyrics are more, dare I say, "emotional" than I'd have guessed, which just goes to show that even the roughest skinhead feels the same angst and uncertainty as the rest of us. (BR), are you listening to all of this? (JH)
(C-City Records, 6066 Shingle Creek Pkwy #127, Minneapolis, MN 55430)

DEMICS - "New York City" CD
Decent new wave and punk rock from CANADA circa 1979. A little IGGY and a little like IAN DURY AND THE BLOCKHEADS. The studio stuff is pretty good but 27 tracks in all get a little tiring, but I guess you can look at the 18 live tracks as a bonus. (RL)
(Other Peoples Music, PO Box 227, Station P, Toronto, ON, M5S 2S7, CANADA)

MUSIC REVIEWS



DEMOKRATIZACIJA POLICE - "United Nations" EP

The existence of records like this amaze me. At first I wonder whether some band got together and recorded on a hand-held in their practice room (not a bad thing, necessarily); then I weigh the lack of sound quality with the fact that the band is from Serbia and they have a 7" out. Too cool, you know. I mean, I'm still of the mindframe that getting your music on vinyl isn't the easiest thing in the world... These songs sounds really dated and lack any modern American-punk influence seen in so many regions where punk exists in the first place. (KG)
(Rat Bastard Records c/o Dave Pinto, PO Box 1516, Montague, NJ 07827)

DESCENDENTS - "Still Hungry!" CD

The first eight songs are from the "Enjoy" recording sessions, circa 1986, and they're not that great versions of the songs to be honest, but they're followed by 23 tracks recorded live in 1985. The sound quality isn't as good as, say, the "Liveage" LP, but this boot has almost all the songs you need. When I hear the DESCENDENTS, I'm sixteen again, and if you find a way to bottle that and sell it it's like a license to print your own money. Cashing in on the nostalgia trip, and I have to admit that I'm buying. (AM)
(no address)

THE DIABOLIKS - "Danger!" LP

I really like Babz's singing, and Anja's backup vocals, and the band writes pretty good songs, but unfortunately, this record just doesn't do it for me. The sound is still kinda thin (a problem on earlier recordings), and several songs have pretty slow tempos, which causes everything to drag along a bit. Also, I hate to say it, but THE DIABOLIKS are way too caught up in the whole '60s garb and coolness factor. Trendy clothes and ample cleavage, while enticing on the sleeve, can't be heard in the music. I sincerely look forward to the next release. (CH)
(Dionysus)

DIGGER - "Geek Love" EP

This is one of those 7' where you only end up playing one side. Thankfully the bad side has only one track, with the other side having two. Now while DIGGER aren't touching any new ground here, "Geek Girl" is one hell of a pop punk ditty. Besides, it deals with being the geeky freak in school, something I can relate to. (JF)
(Hopeless Records, PO Box 7495, Van Nuys, CA 91409-7495)

DISASSOCIATE - "Years In Question" video

This video compiles three years of live performances of this band, from show spaces up and down the East Coast. The quality varies, as the material is mostly shot on one camera, but there are parts that are pretty interesting, mainly from ABCNoRio. You get 25 songs in about 50 minutes, and many of them don't even last a minute!! This is also a good way to see how DISASSOCIATE's sound has evolved into what they are now. If you get this, watch it when your parents aren't around so you can crank the volume. (MA)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

DISCLOSE - "Visions Of War" EP

Everyone's favorite "Dis" band from Japan grunt out another one. This time around you get 5 songs on a nice looking picture disc. They even pay respect to their elders by doing a DISCHARGE cover. This band copies this genre as good as anyone, but their guitar sound always irritates me. To me it sounds like nails being dragged across a chalkboard. But it is worth it for the picture disc alone. (RC)
(Distortion Records, Box 129, S-401 22, Gothenburg SWEDEN)

DODGE MAIN - CD

So what could have bought Wayne Kramer (MC5), Deniz Tek (RADIO BIRDMAN) and Scott Morgan (SONIC'S RENDEZVOUS BAND) together to redo some of their's and their friends old tunes? I can't answer that but they do attempt a few "classics" and sometimes don't entirely get out with their credibility intact. Redoing a classic like "City Slang" takes balls, but when you've got the original singer, you're halfway there anyway, and this version is pretty good. However, the ska version of BIRDMAN'S "I-94" is pretty embarrassing along with the JIMMY CLIFF song "Harder They Come". So who comes out okay here? Well Fred Smith, though he's dead, is clearly the winner 'cause his two tunes still sound good. The other MC5, STOOGES and other Deniz Tek stuff here don't amount to a hill of beans I'm afraid. Where's James Williamson when you need him....(HD)
(Alive, PO Box 7112, Burbank, CA 91510)

DØDSDØMT - "Logny" EP

Take 7 songs of heavy and fast hardcore, mix it with great packaging, put on a Norwegian address, and you get D0DSD0MT. The music is well-done 8O's hardcore (no grind, no crust, no pop, just meaty HC) that I think most hardcore fans will enjoy. I'm hoping to hear more from them yet there's a liner note about this recording being from 94, so who knows. (MW)
(Against The Grain Records, Lilloseterveien 56B, N-0957 Oslo, NORWAY)

DRAG TRIPLETS - "Crushing" EP

It's nice to know that some bands still retain a sense of early death rock, instead of death metal. This band has a definite early SIOUXIE AND THE BANSHEES thing going on. Being one who went through a gothic/death rock stage before discovering Funk, I can truly say that this 7" is a winner. (JF)
(Intensive Scare Records, PO Box 142, New York, NY 10002-0142)

MUSIC REVIEWS

THE DROIDS - "Moja Kochana Mamusia" EP

I'm going to win the covetted "Jackass of the Year" award for saying this, but this band reminds me a lot of MINOR THREAT. Really good, fast, hardcore. The singer even has similiar Ian MacKaye-y vocal stylings. It's not a rip-off and they don't wave the straight edge flag, but if you like MINOR THREAT, and I do, you will like this record. (JN)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

THE EVAPORATORS - "United Empire Loyalists" LP

If retro-garage is starting to make you yawn, this record/ package will boost you right up, into space! Nardwuar is currently boasting this RUTTLES hairdo, it's spectacular. Fat with 19 songs, English and French, and enormous liner fold-out notes about the cover-songs, this is the rare example in today's MTV punk rock era of getting MORE than you asked for, MORE than you paid for. You would have to buy a SMUGGLERS record, a MAKERS record, a MUMMIES record, two or three old records at garage sales, and tickets to a hockey game, for all this excitement. But wait, there's more! The LP includes a free CD! Also available on 8-track. (GS)
($8.50 ppd: Nardwuar The Human Serviette Records, Inc. PO Box 27021, 1395 Marine Dr, W Vancouver, BC, V7T 2X8, CANADA)

EXPLODING NIMOY - "Let's Get Real" EP

Two man project here. Musically this is very heavy and at the low, bass end of things. From a look at the content of the lyric sheet and the overall layout, complete with footnotes, I'm lead to believe that this may be Canada's answer to the MEN'S RECOVERY PROJECT. (TH)
(647 Speed Ave, Victoria, BC, V8Z 1A5, CANADA)

FAG RABBIT - "Stone man, glass woman" EP

Gruff Lee Ving style vocals and fair to middling guitar and bass make for two decent punk/hardcore songs out of three. The lyrics doom this piece of shit. If you really hate women you will have to come up with something more dangerous than this crap. Poor choice of band names. Is this some kind of weak attempt at humor? (BR)
(PO Box 5463, Garden Grove, CA 92846)

THE FAGS - " No Stages" LP

For all I know THE FAGS could be the greatest band to ever come out of Michigan and they probably are. Unfortunately, there a possibility that I'll never know because the recording on this record is so bad I can't hear a single thing aside from a female voice screaming. Though that one thing gives me the impression that this band kicks ass. I hope they do and I hope they come to San Francisco so I can rock out with them. (CK)
($6 ppd: Garage Sale Records, PO Box 6002, Plymouth, MI 48170)

FALLOUT - "Louder Than Words" 10"

This Australian band blazes through 11 unrelenting tracks of intense hardcore. This reminds me of early Boston hardcore, mixed with the metallic crunch of the '90s. This charges so ha~d I was left begging for more. Topped off with an excellent lyrically booklet, this band has suddenly become one of my favorites! Awesome release! (RC)
(Spiral Objective, PO Box 126, Oakland Park South, 5046, AUSTRALIA)

FEEBLE - "No Sense" EP

Four tracks of solid, no frills hardcore. Nothing more, nothing less. Worth buying. (CW)
(Stirling Records, 270 Winona Lakes, East Strousburg, PA 18301)

FETISH - "Mirror On The Wall" EP

These home town heroes definitely have traces of that "East Beast" sound the kids so clamored for barely a few months back. This record, however, reminds me much more of SNFU with the strong, proud vocals. Lyrics about confusion and personal stuff as well as some worldly issues. Get your groove thing on. (BB)
(Chapter 11 Records, PO Box 132, Sonoma, CA 95476)

FIELD DAY - "Big Wheels" CD

Pleasant Canadian pop hardcore made up of previously released comp tracks, EPs, as well some unreleased stuff. Definitely not my thing in any way shape or form however. If you like Epithaph-esque pop punk or Canadian stuff like the first DOUGHBOYS LP, then by all means this is your cup of tea. (LD)
(Cargo)

FIFI - "Sinkhole" CD

This was never my sound, really, back in '86 when it was big. Nothing inherently bad about this as far as punk rock aptitude goes. Where this would be easy for some to describe, I don't have a lot to say. Shouted vocals, some ska sounds thrown in. Pit music of the mid-eighties... hell you were there, if you feel the need to relive it, buy this record. (RY)
(Triple X Records, PO Box 862529, Los Angeles, CA 90086-2529)

FIFTEEN - "Ooze" EP

The final farewell for a band that many people will dearly miss. After four albums and however many EPs, it's safe to say that this sounds like FIFTEEN. This is a benefit for East Bay HIV outreach groups. Pretty cool. Two songs, "Land Mine" and "924". A fitting end, sticking to their social change oriented roots. Good quality, long songs. (FR)
(Lookout Records)

FLAG OF DEMOCRACY - "Everything Sucks" CD

Well, well, a new F.O.D. release! It is hard to believe these guys are still cranking them out. Does anybody actually listen to them anymore? This actually isn't that bad and doesn't stray far from what they have been playing over the years. I guess the most surprising thing about this CD is that MRR ever received it. The band was pretty pissed after being completely dogged on their last release by a fellow reviewer. I guess they've seen the light and reconsidered. (RC)
(Bitzcore, Postfach 304107, D-20324 Hamburg, GERMANY)

THE FOUR SQUARES - "Madmen" EP

This record has four, fast, melodic, hardcore punk songs. A blend of NYHC and Chicago style punk is evident. Good snotty vocals as well. On clear vinyl. (MM)
($3 ppd: Quincy Shanks, PO Box 184, Wayne, IL 60184)

MUSIC REVIEWS

FRANKENSTEIN DRAG QUEENS FROM PLANET 13 - "The Late Late Show" CD

This CD came to us complete with a Bayer aspirin and a note which says "Here's an aspirin for your politically correct mind. P.S. We didn't vote". Whatever Bub, it still doesn't kill the pain inflicted upon me by your boring piece of shit CD. Fuck glam, fuck metal, fuck bands who write songs called "Hit and Rape." Send better drugs next time. Thank you and good night ... (LD)
(Uncle God Damn Records, 4803 Stoney Trace Dr #W, Charlotte, NC 28227)

FUN PEOPLE - "Kum Kum" CD

Argentina's most rocking punk band, once again destroys everything in their path. I thought their first CD was brilliant, yet it's nothing compared to this. Blending all styles, yet retaining an all important sense of direction, this CD will have you dancing. The only thing consistent from each track is Necro's trademark yelp, and the accomplished musicianship from everyone else. This is destined to be become a classic, only to be topped by their live shows. (JF)
(Frost Bite, Terrero 2217, {1416} Buenos Aires, ARGENTINA)

GAS MONEY - "Two Women/Her Love Rubbed Off"

Okay cats, here we go. You need this record. If you're into rockabilly, then by all means, my friend, get off your ass and buy this record now! Rad ass rockabilly from New Jersey that brings me to a BLASTERS state of mind. So, get some gas money, and get some GAS MONEY. If you know what I mean. (AT)
(No Label, PO Box 4572, Trenton, NJ 08611)

GLYCINE MAX - "Violent Mind/Peaceful Heart" LP

Crusty and peace-punkie in appearance, for sure, this record pretty much rages with the fury against the machine that we exude as a society. There are some leanings to the metallic edge of evilness, but the quick pacing on most of these songs remind you that this is punk rock. Compiled from recordings from 1989 and 1990. The stuff recorded in Brian's room on a Walkman sounds fucking great. (KG)
(Voltic Records, PO Box 5036, Fullerton, CA 92635)

GOBLINS - "Giant Robot Rock'n'Roll" EP

Enthusiastic retro '60s punkish stuff (with a dash of surf) pressed on the coolest green vinyl. On the A-side — titles like "Giant Robot Rock'n'Roll" and "Chic A-Go-Go" give you a feel for the kind of basic stuff here; but the flip has the weird change of pace, "Creepy Porno Guy" — a funny-pop tune that's almost catchy. Somehow, the material doesn't quite connect the way it should despite a decent energy level. Below average. (SS)
(1507 53rd St.#617, Chicago, IL 60615)

GORGONS - "Lie Detector/I Wanna Live"

Neo-sixties rock from France that leaves something to be desired. With lots of recordings under their belts, nothing ever really caught my ear. Even the BILLY CHILDISH cover sounds a bit like "Monster Mash". Good technical sound, just lacking much catchiness or charm musically. P.S. "I Wanna Live" is not a RAMONES cover. (RY)
(Dull City Records, G T Johnsen, 9800 Vadso, NORWAY)

GUINEAPIGS - "Elvis Never Left..." CD

This four piece out of Sweden put forth some pretty catchy mid-tempo punk with slight pop leanings. Their songwriting is better than most and while they do have a bit of harmonizing on the vocals, it's tastefully done and adds more of a singalong factor than a wimp factor. Better than most doing this type of stuff. (RM)
(Bird Nest Records, 28 D'arblay St., London WIV 3FH, ENGLAND)

GRINGO/FESS - split EP

Anybody in the mood for Rhode Island punk? Then this is your ticket to enjoyment. Both bands assault you with lyrics about kicking ass, killing hippies, masturbating, drunk girls, and committing crimes. Musically, GRINGO take the fucking cake with a couple blasts from the past that sound like they came straight off of a "We Got Party" comp. FESS ain't to shabby either. (RC)
(Roachender Records, 91 Simmons ST. #2, Providence, RI 02909)

GUITAR GANGSTERS - "Skweeler!" CD

I've never heard of these guys but they sound pretty great. These guys have a classic punk rock sound a la THE PISTOLS or UK SUBS with vocals that can carry a tune. Their 4th LP (I think) according to the CD sleeve. Slick but punchy production and hella catchy mid-tempo punk rock-n-roll tunes. Now if I can only track down their previous releases. (RL)
(Rampant Music, PO Box 3806, Southgate, London, N14 6NB, ENGLAND)

HALFMAN - " As Everything Fell Apart" LP

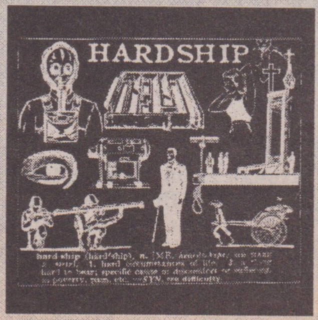
HALFMAN remain one of the few NYC bands left from the once prolific scene of intelligent bands born of the creative outlet provided by ABC NoRio. These bands have read like a who's who of influential H.C. in the last seven years and include the likes of RORSCHACH, GO, CITIZEN'S ARREST and BORN AGAINST. When I saw them a few years ago, HALFMAN had an intense live power. Even though there has been a lineup change, this LP still feels powerful and relevant. It even surpasses previous vinyl in capturing the power. The lyric booklet is excellent, with artwork that feels very human in this not so human era of computer reliant layout. It really works to bring out the rawness in this pissed NY (Long Island) H.C. (MK)
(Luddite Framework, PO Box 216, Port Jeff Sta., NY 11776)

HARD SKIN - "Hard Nuts And Hard Cunts" LP

Fucking brilliant! A motherfucking oi masterpiece! This new LP on Helen Of Oi is consistently great from start to finish. The lyrics all ring true for working class desperation. Streetwise singalong oi performed with much feeling by this formidable trio. A keeper! (BR)
(Helen of Oi, 15 Spring Gardens, Ventor, Isle of Wight, PO381QX, ENGLAND)

HARD SKIN - "Hard Nuts And Hard Cunts" LP

He he he he. Thatcher, someday I'll tell you the secret. Wat? (TY)
(Helen Of Oi, 15 Spring Gardens, Ventor, Isle of Wight, PO38 lQX, ENGLAND)



HARDSHIP/GUN PRO - split EP

HARDSHIP kick things off with two songs of hectic, all-over-the place thrash with off kilter breaks and leads. GUN PRO, however, deliver a weird, psyched-out rhythmic, vitriolic dirge, like DEAD AND GONE meets MAN IS THE BASTARD. This makes for a pretty powerful combination. Not fucking bad. (AM)
(Stealth Ordeal Records, 2825 E Burnside Box 148, Portland, OR 97214)

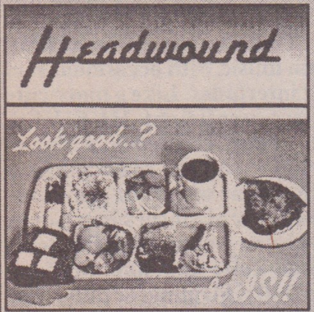
MUSIC REVIEWS

HARSH - "In Your Face" EP
For fans of the fast - extreme noise harshness from Finland. At times it actually mellows into an upbeat punk rock stride, but not for too long. The production is a little distant and while that doesn't necessarily affect the speedier parts that much it renders the slower moments a little thin. Mostly political lyrics with some power violence poetry i.e. - "Getting high, Passed out, convulsions... Pain!!" - ouch. (MK)
(Six Weeks, 2262 Knolls Hill Cr., Santa Rosa, CA 95405)

THEE HEADCOATS - "She's In Disguise/Cowboys Are Squares"
By in large, Billy Childish writes great songs and puts out too many damned records to keep track of. In the case of this 45, there's a slower, bluesy version of "Cowboys Are Square" and a super catchy A-side, another one to add to the collection. (LD)
(Birdman Records, 1409 W. Magnolia, Burbank, CA 91506)

THEE HEADCOATS - "Knights Of The Baskervilles" LP
What hasn't been said about the HEADCOATS by now? Those who aren't down with them will probably never be - those who are won't use record reviews to influence their buying decisions. When they played these songs live, I remember them being faster and more forceful. Most of these tracks aren't previously released - a relief to someone like me, who gets a bit tired of buying the same songs on numerous releases. Quality as usual. (TM)
(Birdman Records, 1409 W. Magnolia, Burbank, CA 91506)

HEADCRAMP - "No More Smiles" CD
Fast tempo hardcore in a sort of thrashy vein. Fans of late eighties NY hardcore might like it. Only detractor: most of the songs musically sound the same, more so than your usual three chord band. Oh well. (CW)
(Meathead Records, Box 29024, Thunder Bay, ON, P7B 6P9, CANADA)

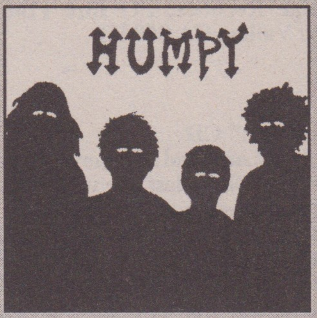


HEADWOUND - "Look Good..? It Is!" EP
This band got ripped on in these pages a few years back for the xenophobic sentiments expressed in their song "Keep It In The Country" and rightly so. That shit just doesn't fly. On this release there's nothing comparable. Actually, most of the lyrics are really well written and dare I say, poetic. As for the music it's the same upbeat oi approach these guys are known for. Two of the songs even have a sea chantey feel and if you don't find yourself singing along to at least one of the four songs on this, you're a fuddy duddy for sure~ A ~reat release. (RM)
(Headache Records, PO Box 204 Midland Park, NJ 07432)

HOODRAT - "Fuck Corporate Punk" EP
Decent, mid-tempo, punk rock. Kinda quirky like JACK ACID or something. The female singer sounds like a cartoon mouse. The guitar could be stronger, but, still, pretty cool stuff. (JN)
(Hoodrat, 1011 Upper Middle Rd. #1314, Oakville, ON, L6H 5Z9, CANADA)

HUEVOS RANCHEROS - "Get Outta Dodge" CD
I won $400 last weekend in Las Vegas and I thought for a moment about blowing it on a couple of rare surf records that I've kind of wanted for a while. Then I get this CD, I listen to it, I enjoy it, I realize that I shouldn't waste my money on old surf records when I can get new ones that are almost as good for a lot less money. So now I'll spend my money on something more inspired like my rent. (CK)
(Mint Records, PO Box 3613, M.P.O., Vancouver, BC V6B 3V6, CANADA)

HUMAN ERROR - "Pain" CD
Decent retro pop punk with Brit punk influences like the CLASH mixed with the Americanized sounds of pop punk. Sounding better on the British sounding stuff, this is an enjoyable, well produced listen. (RL)
(Birdnest Records, Kolsvag 4, 731 33 Koping, SWEDEN)



HUMPY - "America Online" EP
Eight songs of Midwest hardcore delivered from that fine label Beer City. This has got a meaner-heavier side than some of the B. City releases, but HUMPY are along the same lines. If you dig the no bullshit hardcore Beer bands, then this is for you. (MW)
(Beer City, PO Box 26035, Milwaukee, WI 53226-0035)

THE HYSTERICS - "The Kids Love It!" EP
I don't know about "the kids" but I love it. It's fast and serious in a SICK OF IT ALL tradition, but with less doom and gloom. Also, Isaac's vocals are more lively. "Trendy Asshole" is funny and catchy. Okay, SICK OF IT ALL and HIDDEN RESENTMENTS have a rumble, and the surviving members combine and play some shows together. Yeah. It's great. "Unite" absolutely *rocks*. (GS)
(Tribal War Records c/o Neil Robinson, PO Box 20712, Tompkins Sq Stn, New York, NY 10009)

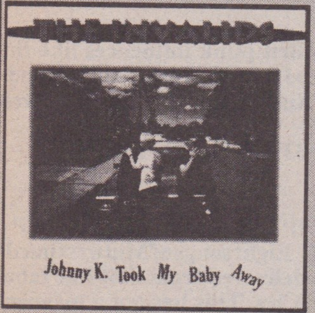
INFEST - "Slave" LP
The long rumored and highly anticipated reissue of the first (and only) INFEST full length. They've spawned a entire genre, and few could deny that there's a reason they've risen to the stature they have. Band politics aside (and reputation I guess) - this is the real shit - one of the rare records that surpasses the hype associated with it. Fuck the inferior quality bootlegs you've got no reason not to grab this one. (TM)
(Deep Six, PO Box 6911, Burbank, CA 91510-6911)

THE INSIGNIFICANT - "My Liver Screams" EP
This reminded me of a AGNOSTIC FRONT big time. Really frantic, early '80s hardcore with tuff as nails vocals with lots of slurred and run together words. There's songs total and if dig the above mentioned band or that style check this out. (RM)
(No Doi Records, PO Box 572, Hyde, PA 16843)

MUSIC REVIEWS

INVAASIO - "Lapinakyvaa" EP

Finnish hardcore punk with plenty of tempo changes and a somewhat layered sound accented with a gritty edge. The lyrics are sung in Finnish, each instrument is mixed perfectly, the energy is kept at a constant steady flow, and the vocalist has a style somewhat similar to Roger Miret, though these guys sound nothing like AGNOSTIC FRONT. If you like the Finnish sounds of times past then this will please ya'! I hope these guys release more stuff in the near future. (MA)
(PO Box 586, 20301 Turku, FINLAND)



THE INVALIDS - "Johnny K. Took My Baby Away" EP

Fast bubblegum punk with hooks. I liked their Lookout single a lot, but this is even better 3 good songs and one POISON cover. Recommended. (MC)
(Wedge Records, PO Box 1146, Grass Valley, CA 95945)

J CHURCH - "The Drama Of Alienation" CD

Yet another top notch full length from Lance and company. I know "J CHURCH is a group!". Along the ways of the last one with beefy production and some great hard edged pop punk meets the PIXIES tunes. "Smell It Rot" and "Parts Unknown" are the instant classics and I'm not just saying that because Lance floated me this promo after I bugged the crap out of him for it at a J CHURCH/PEE show. Live, J CHURCH is as good as ever too. Ripping thru the hits in no time flat. Almost not enough time actually. Still great, though. (RL)
(Honest Don's, PO Box 192027, San Francisco, CA 94119)

JAKE AND THE STIFFS - "Pot Belly Pete" EP

Okay, before I go on to the rest of this record, I must make one thing clear. Guitar solos have no fucking place in punk rock. Besides that little mistake, this record isn't bad. Pure melodic punk that has a nice rough feel to it. (JF)
(Agly Suicide, 214 N. Everhart #F, West Chester, PA 19380)

JERMFLUX - "Ruiner" EP

After a bit of a lull, JERMFLUX return. On their previous releases they reminded me of an above average BUZZOV-EN or early NEUROSIS clone. Here they improve on that formula by adding guitar work along the same lines as FALSE SACRAMENT. Mucho evil-core here, fueled by the sweetleaf. The only down side is the replacement of the screechy female singer with a fairly average male growler. (TH)
(Jethro Skull, PO Box 5326, Hampton, VA 23605)

jOHN COUGAR CONCENTRATION CAMP - "Live In Bay Park" EP

Four songs - one studio (joke song), three live tunes. The live stuff is pretty decent pop punk with scratchy gruff vocals. It all sounds very reminiscent of an older East Bay punk sound pioneered by bands like CHRIMPSHRINE, GREEN DAY, SWEET BABY JESUS, and Bay Area transplants JAWBREAKER. Sounding like the artist formerly known as Lint from OPERATION IVY, the bratty scuffed up punk guy vocals on this EP at times feel forced. The s'tudio song is meant to sounds like a SLAYER intro. The one very consistent aspect of this record is the relentless up-tempo rhythm and beat that keep the record flowing and moving. (MK)
(JCCC, PO Box 710456, Santee, CA 92072)

JOHN SCHOOLEY AND HIS ONE MAN BAND - "Pretty Baby/ Rock and Roll Hootchie Koo"

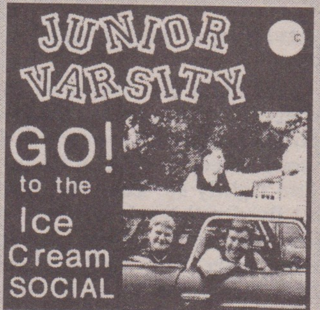
From the label that bought you the sonic mud of GUITAR WOLF comes an equivalent Stateside entity, JSAHOMB (initials that is). Self-contained a la HASIL ADKINS and hailing from somewhere Missouri way, this performance was taped at some local frat party. Two songs of tweaked, rootsy, noise-shufne with a guitar sound that comes right out of the speakers engulfing all in its path and sounding like millions of coke bottles rattling against metal gates. Naturally, the vocals and his own self-perpetuating drumming are drowned out. The covers (they are covers you know) are practically unrecognizable in the din and that's just fine. (HD)
(Goner, PO Box 40566, Memphis, TN 38174-0566)

JOHNNY DOLE AND THE SCABS - "Scab Animal 1977" CD

Reissue of a classic Australian band - eight studio tracks from 1977 - totally rocking punk comparable both in sound and quality to any of the better known bands of the era - ROCKS, VICTIMS, etc. There's also some (disposable) live tracks thrown on (WHO cover, etc) for good measure. Historically overlooked and certainly under appreciated, perhaps this is a beginning to them getting the respect they deserve. (TM)
(Brain Salad Surgery, PO Box Q378, Queen Victoria Bldg, Sydney NSW 2001, AUSTRALIA)

JOY POPPERS/EXPLOSIVE KATE - split 45

EXPLOSIVE KATE's song is garagey rootsy music that sounds like the kind of song the LAZY COWGIRLS might do. It's not played or sung well enough to approach that kind of power, but it is good. The flip is energetic bar band guitar rock. (MC)
($3 ppd: W. Marienau, 815 Rosedale Ave. #1, Wilmington, DE 19809)



JUNIOR VARSITY - "Go! To The Ice Cream Social" EP

This is happy-go-lucky bubblegum music with occasional surf guitar interludes. Like a more cute and less proficient HI-FIVES. Songs about ice cream, a "wizz-bang boy", and hot rods. Songs to play in the car with your grandma. Songs to hear at the sock hop. Songs to make you wanna grab the nearest steak knife and stab anything that is fluffy, giggling, or otherwise offensive. I hated this. A lot. (JN)
(Peek-A-Boo, PO Box 49542, Austin, TX 78765)

KING SOUND QUARTET - "Annihilate This Week/Memphis Train"

This "super group" is made up with folk's from LORD HIGH FIXERS and, GORIES/BLACKTOP- and considering how good those bands are/were it comes as no small surprise that this rocks as well. The A-side which shouldn't be confused with BLACK FLAG's "Annihilate" is a fun go-go number with an up-tempo beat guaranteed to stick in yer craw. The B-side is a slower cover number with a dandy R&B thing going on. Unfortunately, I'm an ignoramus so I can't say of whom it's a cover of. (LD)
(Estrus)

MUSIC REVIEWS

KLAMYDIA - "Pala Rauhaa" CD/EP

Three songs. The first is a slow, melodic-rock ballad. I kept my fingers crossed that the other two would be more lively, and they were, but only marginally. Overproduced pop-rock, destined for Finland's commercial airwaves. (AM)
(Kraklund Records, PL 459, 65101 Vaasa, FINLAND)

KOOKY MONSTER - "Loadstar 11" EP

2 girl/2 boy band from the UK doing the TALLULAH GOSH/FLATMATES thing but with probably more guitar feedback and psychedelic tendencies. Personally, I think the combo of sickly sweet singing and the cacophonous somewhat tweaked guitar sound (intentional or accidental, one has to wonder) makes for a pretty cool outing. Sorta if the fuzzpop set got BILLY CHILDISH as a producer and had some er... NEIL like ramblings thrown in. Very cool. (HD).
(Dave, 77 Regent Rd, Leicester, UK)

LA POLLA RECORDS - "BajoPresion" CD

LA POLLA RECORDS is a good heavy, melodic punk rock band from Spain with many, many records under their belt. The vocals are all in Spanish but their label here in the U.S. will send you an English translation if you ask. (MM)
(Grita, PO Box 1216, New York, NY 10156)

THE LEGENDARY BOILERMAKERS - "God Guns & Guts" CD

You know I was going to say how much I liked this rockabilly CD, unfortunately I then made the mistake of actually reading their lyrics particularly to "Homicide"; an exceptionally stupid tirade against gays, the homeless and single mothers - or a piece of piss poorly planned sarcasm. It's such a challenge acting like an inbred wahoo - I mean what the fuck is with all these bands playing at being backwater crackers? Guys, you're from SoCal - get over it. (LD)
(Rumble Culture, PO Box 67691, Los Angeles, CA 90067)

THE LEWD - "Complete Discography" LP

I have always loved THE LEWD. "American Wino" was the first LP I ever ordered from Rough Trade, when I was 13, and it stayed on my turntable for many years afterwards. This bootleg has everything they ever released on vinyl, from their first EP in 1978, to their songs on the first two "Eastern Front" compilations, to the entire "Wino" LP from 1982. It's just fucking great S.F. punk rock, with a little bit of forgivable chunka-chunka metal guitar sound in some of their later stuff. I put this on and close my eyes and I'm right back at the Oddfellows Hall in Sacramento (my first punk show), with THE LEWD and FLIPPER, flailing around in my first pit, wearing my Dad's steel-toes which were three sizes too big, getting my first crush on a musician (Olga de Volga, THE LEWD's towering and shapely Teutonic beauty of a bass player), and having to be home by 11:30 and missing FLIPPER. Ahhh, wonderful youth! (CH)
(no address)

LICKITY SPLIT - "Volume Won" CD

This is good. Really good! They mix equal parts early DC hardcore and street punk, with the the finished result being something to behold (MINOR THREAT meets THE MISFITS, maybe). The singer really delivers, belting it out when need be and harmonizing when appropriate. The guitar sound is killer too (it sounds as if they're playing Gretch's or Gibson Hollow Bodies through beefy tube amps). This is the kind of shit that'll leave most of the so called oi/street punk bands I've heard lately crying in their pints and choking on their fish and chips. (RM)
(Double Deuce Records, PO Box 515, New York, NY 10159-0515)

LIGHTNING BEATMAN - "Beam Me Up Jesus" EP

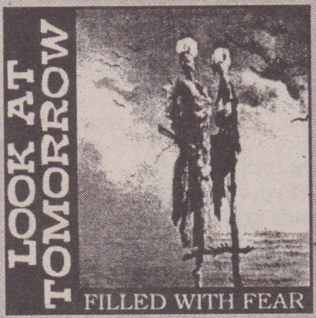
The new grunge. Broken bottles, bad accents, probably bad hair. Raw, unfiltered, sorta roots-conscious punk nod that I like very much. 'Jesus Get Out of My Way' is good enough that I envision it on the bumper in front of me in traffic...I don't really drive. Little particles hanging in the air. I need air fucker! A good little dose between heavy OBLIVIANS jags. (RW)
(Voodoo Rhythm Records, B. Zeller, Langass 57, CH-3012 Bern, SWITZERLAND)

LIP CREAM - "Shocking Disc Terror" 2xCD

Here's an almost complete discography from this legendary Japanese hardcore group, from their "Kill the IBM" cassette up to the tracks from the "Thrash Til Death" comp. A total of 72 songs!! The sound quality tends to fluctuate, but not so much that it hinders the power, 'cuz this stuff blazes from start to finish. It's interesting to hear how their sound developed from the mid-tempo thrash of their earlier releases to the full on intensity of their later material. Amazing band to say the least! This collection is highly essential, and available through various distributors at an insanely cheap price. Limited to 1000. (MA)
(JPC, no address)

LOCUST/JENNY PICCOLO - split 5" EP

LOCUST: OK, the last stuff I heard by them was on a split 10" with MAN IS THE BASTARD where they were dead ringers for INFEST. Now, on this split, they are quite M.I.T.B., complete with weird squelching sound effects. JENNY PICCOLO: I've been informed that these fellas are ex-MOHINDER which is a starting point, only here the bass is much heavier and while musically this is pretty spastic, it is in a way in which one can still figure out what instrument is doing what. This band is great live which doesn't come out well here. But hey, this is a five inch picture disk. (TH)
(31G, PO Box 178262, San Diego, CA 92177)



LOOK AT TOMORROW - "Filled With Fear" EP

Basic yet decent Finnish hardcore. To the point, gutsy no metal crap, songs about war, systemic isolation, and political ignorance. (LD)
($5.00 ppd: FFT Label, Asahi Plaza Umeda 1212, 4-11 Turuno-cho, Kita-ku, 530 Osaka, JAPAN)

THE M-80'S/FLOYDS OF THE FLATBUSH - split EP

THE M-80'S belt out two bluesy garage rock influenced tunes that fucking rock. They straight up have the best sound sound for that kind of a band I've heard. Fucking nails the YARDBIRDS coffin shut. Rockin' as shit. THE FLOYDS OF FLATBUSH have a great Brit-oi sound with full sound guitar and a healthy dose of "Fuck you". Great female vocals, easy to like. Very different sounding bands but, a kick ass record none the less. (FR)
(Black Lung Records, PO Box 252, Richmond, VA 23218)

MUSIC REVIEWS

MAN OR ASTROMAN? - "UFO's And The Men Who Fly Them" EP

For a band who's maintained a higher standard of quality than most, this even pushes their own limits. Four song single (3 previously unreleased) with a awesome cover - if you've got the time and intelligence, you can pop it out, apply some gluestick and make your own UFO. Just imagine - flying your UFO while listening to the "Italian Movie Theme" or "High Wire". What a great country we live in! (TM)
(Drug Racer Records, PO Box 2814, Athens, GA 30612)

MAN'S RUIN - "Cider Woman" EP

This is a fabulous tuff-girl, '77-style record. The three original songs have the energy of early TRIBE 8, but tough and serious, not goofy, with a beautiful snarling vocal delivery by Rhonda Riot. In contrast is the RAINCOATS cover, "I Touch Myself," where the band softens up a little bit, but not much! With Riot's powerful vocals, it's a love song you can't refuse. It's great classic punk, with a really cool tattoo flash liner design, a punk rock twist on the traditional tattoo that is the band's namesake. (GS)
(GMM Records, PO Box 15234, Atlanta, GA 30333)

THE MARTIN FAMILY - "Maybe Next Time" EP

Not as terrible as the cover would lead one to believe, THE MARTIN FAMILY have hints of SAMIAM in their semi-complex repertoire. Pretty good EP, but beware, these guys should be a force to be reckoned with in the future. (HM)
(Minor Detail Records, 1952 Paces Landing Ct, Conyers, GA 30207)

ME FIRST - "Pinkie" EP

What more can I say about these locals except maybe their label should know better then to not include a reviewer's copy. Aside from that, three more perky amateur-ish tunes in that MUFFS "girl punk rock" vein. Just the right amount of under production to compliment the poppiness. One of the SF's worth-while bands for sure. (RL)
(Broken Rekids, PO Box 460402, San Francisco, CA 94146)

MENTAL DISEASE - "Get The Knowledge Free Your Mind" EP

Slow to speedy metal tinged Japanese political crust with a mixed bag of male/female cat in heat vocals. Normally, I'd say my tastes have changed and I now find this pretty boring but the female vox save it from being yet another - ehhh grind EP. Lose the keyboards however. (LD)
(MCR U.S., PO Box 17742, Covington, KY 41017)

THE MONARCHS - "An Adventure In Sound" EP

It's really hard to keep track of who's band's whose, when there are at least 5 MONARCHS bands around the country. This is recorded live off a camcorder (!) and the only song I like is "You Can't Sit Down" done with THE HENTCHMEN whoever they may be. Ok garage punk here. (EC)
(Flying Bomb Records, PO Box 971038, Ypsilanti, MI 48197)

MR. BUBBLE B AND THE COCONUTS - "Bum" CD

Why do I get the feeling this is a manufactured band designed to cash in on that poppy ska tinged sound. I don't know if this is, but the music sounds extremely uninspired. Also, the lyrics are just dumb, even by this genres standard. (JF)
(Wolverine Records, Benrather Schlossufer 63, 40593 Dusseldorf, GERMANY)

THE MONSIGNORS - "668, The Neighbor Of The Beast" 2xEP

While the music on this double 7" is above average snotty Chicago style poppy punk, the packaging is something else. Yep, with a booklet thicker than most early Ebullition releases, you can read for an hour. As an added bonus, it reads better than most zines too. (JF)
(Harmless Records, 1437 W Hood, Chicago, IL 60660)

THE MUMMIES - "Runnin' On Empty" LP

Estrus continues to flog the dead cash cow that was THE MUMMIES. This time it's a full LP of very early recordings and live stuff. The music is, of course, great, and it captures a period in San Francisco's music history that won't ever be equaled. Sadly, Dave Crider's acquisition of these tapes was ..um....shall we say "not on the up and up" (meaning he got them from one former member, without the other members' knowledge or consent). Chickenshit economics. Why won't he just let THE MUMMIES stay dead? (CH)
(Estrus)

MUSTANGS - "Switchblade Party/Tough House Rock"

Oh, oh, oh, no, no, *No!!!* When will the real suckie RAMONES-mimicking bands die? They're like friggin' cockroaches, scattered across the globe like a nighttime kitchen floor. If I had the power, I'd turn on the light and watch them all scatter frantically into hiding, or fumigate so that only the strong survive and the eggs are destroyed. Ha Ha Ha Haaaaa! (RY)
(Rock Lord Records, 3205 Baird Road, Clover, SC 29710)

N.R.A. - "Is This For Real?" CD

Here's a band that's been a solid part of the Dutch scene for quite some time, however this is the first time that I've actually sat down and listened to them. Judging from the liner notes, this is probably a re-release, since the recording is from 1991. This reminds me of bands such as the A.G.s, UNCOMMON SOCIETY, and DOC HOPPER, bands which all share a DOUGHBOYS influence. The music here isn't quite that fast and hook laden, but it comes close at times. (TH)
(Bitzcore, Postfach 304107, D-20324, Hamburg, GERMANY)

NANCY VANDAL - "Slippery When Crap" CD

This is an '80s glam band fiasco that's over the edge with cover tunes by EUROPE, MOTLEY CRUE, BON JOVI, POISON, TWISTED SISTER, and DEF LEPPARD! NANCY's version of "Kickstart My Heart" has a polka part that bears an uncanny resemblance to WEIRD AL YANKOVIC. I'm a sucker for this kind of trash, and I'm a believer in the glam band revival. (HM)
(Half Arsed, PO Box 703, Kensington, Sydney, NSW 2033, AUSTRALIA)

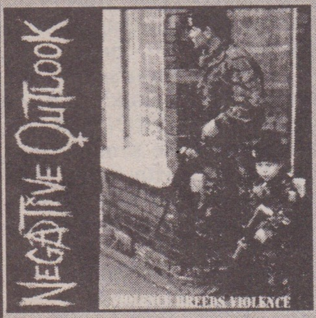
NANCY VANDAL - "The Debriefing Room" CD

This band definately gets my much coveted "best release of the month" award, with extra points for poor creative impulse control. For all you no-culture yokels out there, this band is Austrailia's answer to YOUR MOTHER's desparate pleas for help. In fact, this band should conquer the world with YM as their right hand men. Musically, they have a certain TOY DOLLS influence that can't be ignored. To give you an idea what fearful creatures lie in wait with this band, here's a few song titles: "Will Drop Pants for Airplay". "We're not getting any Nuder". (and my fave) "Ray Martin Has a Shed Full of Giant Robotic Killer Wasps". Pure brilliance. This is the new Rock 'n Roll. (BB)
(Half Arsed, PO Box 703, Kensington, Sydney, NSW 2033, AUSTRALIA)

MUSIC REVIEWS

NASHVILLE PUSSY - "Snake Eyes" EP

Now this one is more like it. This is the top pick fer me this month!!!!! What you got here is some fat sounding crunchy garage *rock n roll!!!!* This record absolutely *rocks!!!!!* There's still are some heavy bands out there if you look hard enough. Just look at the back cover of this record with the chick guitar player and her tits hanging out of her *top...~jeeezus!!!* Nashville rock n roll! I'm there dude!!! This is highly recomendable!!!! (SW)
(Black Lung, PO Box 252, Richmond, VA 23218)

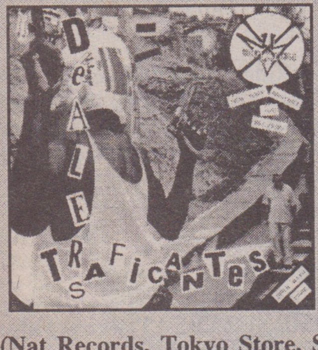


NEGATIVE OUTLOOK - "Violence Breeds Violence" EP

NAUSEA (NY) style political crust coming at ya from Pittsburg~ You know the style, fast punk mixed with slower, crunchier parts, and screamed female vocals. It's one of the better bands of this genre. Unfortunately, the record label only pressed 300 so write the band to see about a repress. (MW)
(PO Box 71024, Pittsburgh, PA 15213)

NEW SWEET BREATH - "Demolition Theater" CD

Somewhat feared the worse when this thing started with a goofy message machine recording and then went into an okay, spastic pop-punky tune. Didn't expect much till the forth song hit and then it was smooth sailing. That song was "Repitillian Ink" which strolled and rocked like vintage pristine "New Day Rising" HUSKER DU with hooks, melodies and just that, that... something. The next tunes were pretty cool too, still in that H.D. mode with a hint of "Wendy" era DESCENDENTS. Except for a brief lapse into fake lounge music goofing off, the rest of this disk packed it in with very cool poppy punky stuff that's not too sugary either. Recommended. (HD)
(Ringing Ear, 9 Maplecrest, Newmarket, NH 03857)



NEW YORK AGAINST THE BELZEBU/FINAL EXIT - split EP

Ruthless fucking noisecore is what ya get from both of these bands. NYTB mix their noise with some crazed Brazilian hardcore utilizing three singers. It almost sounds something like old Italian hardcore but a lot faster and chaotic. FINAL EXIT cover all areas here with inaudible noise, to super slow GRIEF style sludge, to good old hardcore. An interesting listen indeed. (MW)
(Nat Records, Tokyo Store, Shinmei Building 3F, 7-33, Nishi-Shinjuku 7, Shinjuku, Tokyo 160, JAPAN)

NICE VIEW - "Statement" EP

Amazing Japanese power-violence that decimates all that surrounds it. This trio delivers the speed required, but incorporates time changes and breaks to separate them from all the generic thrash bands, coupled with dual vocals and abrasive instrumentation. Super tight, pulling off time changes with an ease unmatched by many, going from a catchy bit to a spastic blur in the blink of an eye. No doubt NICE VIEW are one of the top bands in the world today. Exceptional and essential. (MA)
(Answer, Hase Bld. No. 2 B1, 5-49 Osu 3 Naka-Ku, Nagoya-City, Aichi 460, JAPAN)

NO EMPATHY - "Ben Weasel Don't Like It" CD

I'm sure all of you out there, our devoted readers who never miss an issue, will recognize this title from an EP that was released by this band a few years back. If it does flng a bell then congratulations because it is a re-issue of sorts. All told there's five songs with the first two being previously released and the last three the new ones of the bunch. The music is pretty rockin' pop punk done in that familiar Chicago style but a five song CD? Maybe a new EP would've been more appropriate. (RM)
(Broken Records, PO Box 460402, San Francisco, CA 94146-0402)

THE NOMADS - "The Cold Hard Facts Of Life" 10"

This Swedish band has been around for 500 years, and here they cover obscure '60s Canadian punk bands. Do we really need this record? I do like "Been Burnt" by LUKE & THE APOSTLES though. (EC)
(Lance Rock, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

NOMADS - "The Cold Hard Facts Of Life" 10"

A new recording of tunes by the Swedish NOMADS, playing garage rock that blends heavy metal riffs into pretty tuneful mid tempo rock songs. This doesn't go over with many, and they've been accused of being a bit washed up as of late. But I am fond of their sound, and I think this record exemplifies decent rock music. Nothing mind blowing, but I like it. (RY)
(Strange Edge Records, Kolsvagatan 4, 731 33 Koping, SWEDEN)

ONYAS - "Live For Rejection" EP

Apparently the same title as last month's release on Man's Ruin Records but different tunes on this one. No femmes here, just three guys doing the tried and~tested big Aussie rock thing circa 1989 or so. Firmly in the COSMIC PSYCHOS school of Fosters-bred post Detroit/AmRep thing. Naturally, it's got wah-wah pedals up the pendudum and many instances of football (or perhaps rugby)-derived sing-yelling. (HD)
(Lance Rock, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

OUT AND OUT REFUSAL - "Tear Off" EP

Four song debut from this tempestuous Japanese hardcore band. Their enthusiastic delivery is punctuated by crazed vocals and intense stop/start drumming. As with many Japanese hardcore records, it's hard to add much more! (TM)
(Dan-Doh Records, "K-Club" Honmachi 2-1-21, Palms Bld BF, Kochi City 780, JAPAN)

P.A.I.N. - "Oh My God! We're Doing It!" CD

Most of this disc is straight-up reggae with a bit of dub, which I'm not adverse to, but then it occasionally livens up and becomes fast, abrasive three chord punk with the requisite snotty anarcho vocals. Reminiscent of CULTURE SHOCK more in overall feeling than actual sound, this is pretty cool. You know the travellers and crusties love to get cidered up and get down to this. (AM)
(Inna State, PO Box 116, Bristol, BS99 IJL, UK)

P.P.M. - "Novi's Cap" CD

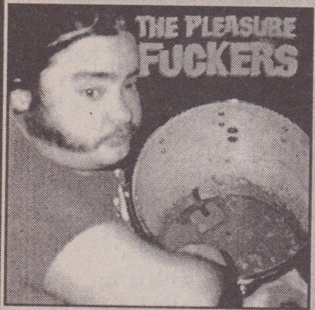
P.P.M. deliver a variety of driving pop punk tunes on this CD as they crank out some SOCIAL D-ish songs, a good GREEN DAY style song, and they even deliver a good slow song or two (coming from a guy who generally hates slow songs). Nominee for the worst graphics on an above average release. (HM)
(Roto Records c/o P.P.M., PO Box 2291, Granada 18080, SPAIN)

MUSIC REVIEWS

PACHINKO - "Behind The Green" LP
Crazy music made by crazy people. Heavy; at times droning like THE JESUS LIZARD, at other times metallic like who knows what. Distorted vocals done dirt cheap. There's a song called "Adonis of Denver" which is heart-wrenching and amazing at once. Go get it, tiger! (BB)
(Alternative Tentacles)

PEARL SCHWARTZ - "Stars In The Streets" EP
How does one review a record this terrible? Steve Baise (ex-DEVIL DOGS, VIKINGS, etc) is playing on this.... along with a couple of Japanese and one other Yankee. Three songs, sloppy, terrible vocals, "Johnny Thunders" guitar licks.... this seems like a real throw-together little piece-o-shit project to me. Recorded in New York, it should rock.... but it leaves my cock limp. (SW)
(1+2 Records, 341 Lafayette St #87, New York, NY 10012)

PINK LINCONS - "Back From The Pink Room" LP
For all those who missed it the first time in '87, it's back and chock full of the LINCOLN's obnoxious, bratty, no apologies punk. A fucking killer album, enjoyable and fun at parties. I've heard other people compare these guys to the ANGRY SAMOANS but realistically, they sound like themselves after all these years, Florida up your ass. On pink and white splatter vinyl, 1000 copies. (FR)
(Stiff Pole Records, PO Box 20721, St. Pete, FL 33742)

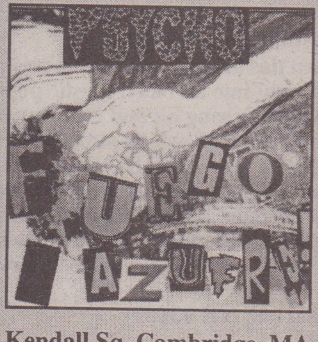


THE PLEASURE FUCKERS - "Sexy French Motherfucker" 2x45
This is fun punk rock'n'roll from Spain. The title tune rocks like a motherfucker! Great STOOGES riffs abound. Spirited covers of "Los Angeles" (X) and "Happy" by Keith Richards. One of the only good releases on Sympathy in recent memory. Go get it. Support Spanish punk. (BR)
(Sympathy)

PLUG - "Model Citizen" EP
Medium fidelity punk rock with melody and energy, but the songwriting doesn't seem fully developed. The lyrics and hooks could use work, but it's a fairly good first try. (MC)
(Plug, 548 S. Chicago, Bismark, IL 61814)

POORHOUSE - "Rollin'" EP
"Could you please give this new 7" to someone who likes really goofy garage rock like the BRENTWOODS?" That's what the note said, inside this record. I guess that's me! But lucky for them, I like DAG NASTY too, which is what their record is reminiscent of. The songs are melodic and fast, with emotional lyrics (except "10% Fat", which is funny) about loneliness and growing apart...and skateboarding! "Calculated Risk" is the song I play over and over. (GS)
(Sandbox Records, PO Box 4536, Whittier, CA 90607)

THE PROCESS/MICKEY & THE BIG MOUTHS - split EP
Starting us out, we gots ourselves from Portland, MICKEY & THE BIG MOUTHS who pound out three songs of raging hardcore - the good kind too - none of that metal poo-poo... three songs about alienation being "punk" til death, and apathy. THE PROCESS from Ukiah fall into the same sound - sloppy '80s HC with songs about humping your sister, and "Swollen Hands" which I have no fuckin' clue other than it mentions religion and buggering sheep. (LD)
(Six Weeks, 2262 Knolls Hill Cr, Santa Rosa, CA 95405)



PSYCHO/NASUM - split EP
NASUM just plain out rules. Throw some political lyrics over a mix of TERRORIZER and early NAPALM DEATH and blammoya got NASUM. Eight songs from them. PSYCHO delivers 5 songs of their formulaic hardcore that goes from punk to grind (with a production that is better than some of their last releases). Color covers to boot. (MW)
(Ax/ction Records, PO Box 623 Kendall Sq, Cambridge, MA 02142-0005)

PSYCHOTIC TURNBUCKLES - "Ride The Wild Sounds" CD
Someone tell me these Australian's are a fucking joke band, please.... I mean okay so they have shitty faux-'60s graphics, music and wear wigs, but after 29 songs, even if this was a funny joke it would still be smelling like a day old fish. (LD)
(Motor Records, no address)

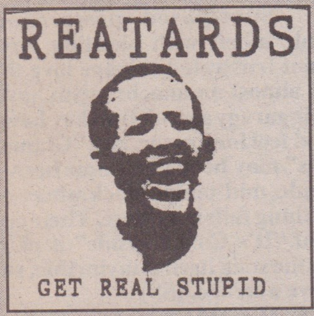
QUADILIACHA - "Various Artists" CD
This band seems like they'd be a fun bunch of fella's to know. I'm positive that these guys know THE SUZYBEAT, who are also from Atlanta. Maybe they even play with them, wow. The music's pretty straightforward fast punk singalong, with some metallic emo stuff thrown in for bad measure. Good thoughtful lyrics. A very cool SAMHAIN cover thrown in as well. Get it. (BB)
(Passive Fist, PO Box 9313, Savannah, GA 31412)

RAMSTAD - "Super Ram" CD
A very thrashy, noisy (with a lot of screaming) band from Japan. MELT BANANA and SPACE STREAKINGS come immediately to mind. Good stuff if you are in the proper mood. (CK)
(Feed Back International, 1-4-8 Fukuura Hikoshima Shimonoseki-shi Yamaguchi-ken 750, JAPAN)

MUSIC REVIEWS

RANCID- "Demolition Sessions" CD
Surprisingly good bootleg CD of outtakes, demos and live material from 1993 and 1994. It's obviously the kind of thing that would appeal to their existing fans - but it bears mention that it's a worthwhile release, unlike many bootlegs of bands this popular. (TM)
(no address)

THE READYMEN - "Show Hall Bound" CD
Again we have ska-punk. But that's okay with me. Especially because this band plays it well. I would have never thought that they were ska by their cover. But I guess it just proves that you can't judge a... Well you know what I'm talking about! Back to the READYMEN. Great ska. Great punk. Um... Skunk? A well assembled piece of plastic mechanism that serves up a great sounding album that had me wondering if I should skank, or break stuff. Still not too sure?? (AT)
(Kingpin Records, 920 Tuscola Ln, West Bend, WI 53095)



THE REATARDS - "Get Real Stupid" EP
I think there's some type of conspiracy happening here this month. I somehow managed to get a lot of good records to review. Either that or people have started getting smart and releasing only good records though I highly doubt that. Just for the record, I have never heard a Goner record I didn't like and the same is true for this one. Great rock and roll that gets the obvious comparison to the OBLIVIANS except that this is only one guy playing the guitar and drums and singing (note that there is no bass). It's distorted and it rocks. Thank god for Goner. (CK)
(Goner Records, PO Box 40566, Memphis, TN 38174-0566)

RIVER FENIX - "G.B.O.H." CD
These guys have their sound down and it keeps reminding me of NOFX...tight, energetic, and overplayed. (HM)
(Fuzzgun Records, 1209 W. Pierce, Houston, TX 77019)

RUIN - "Songs Of Reverie And Ruin" CD
I was predisposed to like this. A collection of stuff by Philadelphia's premier hardcore band circa '82-'87 whose records I've seen floating around for years. Covers of LEONARD COHEN?? Fuck it all, I didn't like it that much. I kept thinking of the BIG BOYS with the soul removed and replaced with, I dunno, JOY DIVISION-styled guitar...but really *fast,* see. People have said they were a different story live, and the photos accompanying the booklet look pretty good...guys dressed all in white rocking out. Hasn't aged as well as some bands from back then. (RW)
(Black Hole Records, 12 W. Willow Ave, Box 130, Philadelphia, PA 19118)

RUPTURE - "Filthy Habit" EP
Even for Rupture this is one of their more retarded releases (I'm actually amazed on how fucking retarded this is). On this release they shy away from the ultra-barrage of speed, and stick with the trashy-garage punk that's been ever-so-slightly seeping into their music for the past couple of years. This gets four-retard points with a special thumb up the fucking arse ya fucking baser apes. Ya gotta get it if you're a fan like me. (MW)
(HG Fact, 401 Hongo-M, 2-36-2 Yayoi-Cho, Nakano, Tokyo 164, JAPAN)

SCARIES/UPHILL DOWN - split EP
UPHILL DOWN do the DESCENDENTS thing with strong results. Two good tunes which are lite on originality but certainly plentiful on spunk and competence. The SCARIES is creepy pop punk reminiscent of THE FIENDZ from NJ. A decent release as far as splits go. (RL)
(Seanless Records, 1513 E. Franklin St. #105, Chapel Hill, NC 27514)

SCREECHING FOSTER/CHACHI ON ACID - split EP
CHACHI are out of control with stupidity, but I find it amusing. CHACHI comes down to earth and is really sincere with "I Wanna Be An Alcoholic" and "I Hate My Life", and they're insightful and passionate with "Richie Jerked Himself". SCREECHING FOSTER have some good ideas with "I Hate Nirvana", but both their songs are kinda lackluster thrash. Not too exciting, but stay tuned for more social commentary and goofy insights from these folks in the future. (HM)
(A.R.S., 719 John St, Listowel, ON, N4W lB6, CANADA)

SCREECHING WEASEL - "Bark Like A Dog" LP
A consistently good collection of punk-pop originals, 12 in all. The production is outstanding - creative and powerful, with a great mix. High quality mastering and pressings make the vinyl sound excellent. (MC)
(Fat Wreck Chords, PO Box 193690, San Francisco, CA 94119)

SELF - "Codename: Spivey" CD
Wow! Didn't know what to expect from this, but boy lemme tell you. It's fucking good. Reminds me of a NEW SPEEDWAY KINGS or a DIESEL BOY kinda thing. Those bands rule, so that should tell you that this band is just as good. Didn't think that something this great could come from South Carolina. But I was wrong (as always) because here they are! (AT)
(Three Day Hero Records, 3401 Mineral Springs Rd, Lexington, SC 29073)

17 YEARS - CD
Good retro punk rock here. A decent dose of popness with a good blend of guy and gal vocals. Musically alongs the ways of GOOPS and THE REZILLOS. Very solid from start to finish, this is a must for fans of SOCIAL DISTORTION and other retro bands of that nature. (RL)
(GMM Records, PO Box15234, Atlanta, GA 30333)

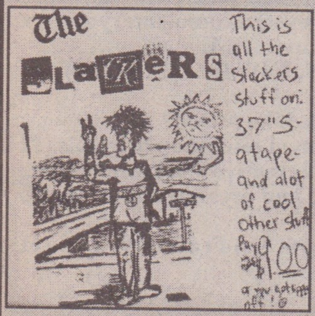
SIX PACK/SHAGGY HOUND - split EP
A double dose from France. SIX PACK sound like some thing that would have sounded right at home on Touch & Go a couple of years ago. Plus they have some of the most pretentious lyrics about being single I've ever seen. SHAGGY HOUND remind me of JAWBOX in their early days. Melodic yet heavy, with clean vocals. If I had to pick a winner between the two, it would definitely be SHAGGY HOUND. (JF)
(Wool Music, 19 Rue Gratiolet, 33800 Bordeaux, FRANCE)

SKIMMER - "Uncool" EP
Slick British pop-punk. Fast songs with smooth melodies that fly right by. If you're a fan of the British school of pop-punk you'll like this, otherwise it's fluff that you won't remember 5 minutes later. (MC)
(Crackle, PO Box HP49, Leeds, LS6 4XL, ENGLAND)

MUSIC REVIEWS

THE SKOLLARS - CD
I've seen these guys before. Hell, my buddy Steve swears by 'em. I think I'm about ready to do the same. When I listen to THE SKOLLARS, I think of REEL BIG FISH or the ALCOSKALICS. Which are also rad ass ska-core bands from SoCal. But these guys are from Chicago and they rule over *most* SoCal ska bands I've seen. I think you should track down this album and freakin buy it dag nabbit! (AT)
(Jump Up Ska, 4409 1/2 Greenview #2W, Chicago, IL 60640)

SKUNKTOON/GRILLED CHEESE MONSTERS - split EP
Two sides of noisy, badly recorded bands. (Once again we're dealing with the ever-so popular ska/punk stuff that's all the rage). The GRILLED CHEESE MONSTERS side was... well... not so good. Not only because of the bad recording if you get my drift. SKUNKTOON wasn't the greatest either but they had their moments. Buy it for SKUNKTOON. (AT)
(no address)



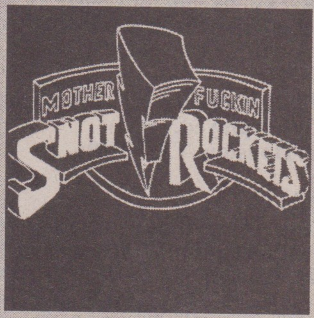
THE SLACKERS - box set
When your favorite band breaks up, what do you want most? A reunion? How about a box set of all their recordings?! All the outta print 7"s and a cassette of all their newest and best stuff to date... well that's what everyone's favorite 'slackers' did. Unfortunately, the cassette MRR received left a lot to the imagination... in fact, it was so it was so tremendous that I figured maybe it was all THE SLACKERS' imagination, for MRR received a blank tape... whoopsy. The three 7" records are real, a real drunk punk onslaught of young energy. My favorite is THE SLACKERS/FUN GIRLS split, but those SLACKER fucks forgot to include the sultry cover art... damn them. All together a cool package well worth $10 ppd, but you'll feel really stupid when the cover states in large letters, "pay no more than $9 or you got ripped off". You gotta love these kids. (HM)
(Nation Of Kids, 210 8th St. NW, Huntsville, AL 35805)

SLAPPY - "Stupid Love Songs" EP
QUEERS clones that are pretty painful. If you collect this generic stuff go for it. If not, don't. (RL)
(TB Records, 407 Highland St., South Amboy, NJ 08879)

SMART BOMB - "Fair Warning" CD
Well, this doesn't completely suck. It's not that good though. Most of the songs reminded me of JESUS LIZARD type art/indie/college/what ever you want to call it rock. I don't know, tons of samples and metal guitars played over tribal beats never did much for me in the past and this release does nothing to change that. (RM)
(Nevercore Records, Hoofdweg 444-3, 1056 DJ Amsterdam, NETHERLANDS)

SNAP HER - "Criminal Mind" EP
Catchy, oi-type, songs. After I finished playing the title track, Tim walked away whistling it to himself. Why is it that so many oi songs are so damn catchy? Like them or hate them, you'll be singing them to yourself later. Fortunately, I dug this, so it won't be torture. A whirlwind, sing-along, rock, treat. (JN)
(Roto Records, PO Box 10657, 28080 Madrid, SPAIN)

SNOTBOY - "The Coolest Gal In The World" EP
Snot-nosed powerchord punk, albeit with pleading lyrics about frustrated teenage love that are almost an anachronism, given their garagy sound. But they have a good feel for humor, and "Glamor-puss" may be the best tune here — a rude, mid-tempo track where everything falls into place. Their cover of "It's Cold Outside" is okay, but the song itself is invincible, so it comes off pretty well. A little above average. (SS)
(VML, PO Box 163, Franklin Park, IL 60131)



SNOT ROCKETS - "Mother Fuckin..." EP
Faster-paced, melodic punk/hardcore from the great state of Ohio. Nothing new and/or terribly exciting here - pretty generic musically with lyrics that are somewhat amusing, if a little unoriginal and adolescent. (KK)
(Bone Zone Records, 7918 Renwood Dr, Parma, OH 44129)

SORE LOSER - "It Only Hurts On The Inside" EP
Strong pop punk with emo touches in the SAMIAM/JIMMY EAT WORLD vein. A cool new band certainly worth checking out if you like this stuff. Five good tunes crammed onto this 7" here. A certain keeper. (RL)
(Dosei Jidai, 5719 Viking, Houston, TX 77092)

THE SOUP - "Gut" CD
Mid-tempo melodic punk rock with a really big fat guitar sound. Some of their faster songs sound like slower BAD RELIGION tunes without the big words. Songs are about "Real Dumb Guys", "Fat, Pink Willie", picking up drunk girls, stealing other guy's girls and "Driving on the Highway". (MM)
(Steve, 10486 Brockwood Rd., Dallas, TX 75238)

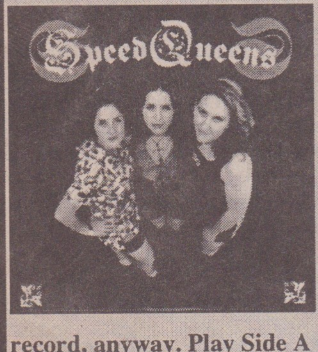
MUSIC REVIEWS

SPASTICS - "Cherry Pop" EP
Two or three (depends on the version you pick up) anthems for these fast, troubled times in which we live. Half of this band used to be in the SPOILED BRATS, but in the two or three years since then they've grown up, developed muscular diseases and are now known only as the SPASTICS - mid-tempo '78 style punk rock featuring Elka/TRASHWOMEN's sarcastic vocals, somebody else's nimble bass playing, and someone else's rough, nails-on-chalkboard guitar. It's punk rock. Oh, they seemed to have broken up already. (JH)
(Rip Off Records)

SPAZZ- "La Revancha" LP
Damn. People who know me know I'm a huge SPAZZ fan. Speaking from the perspective of being a huge fan, this is by far their best release. Fuck - the West Bay Cartel indeed. Not satisfied with merely being the Champions of the Steel Cage match (Kung Fu style), they're about to get all artistic on your ass - harmonicas, beats and banjos. Redefining the standards all others will be measured against. As always, it's about the motherfucking freedom. (TM)
(Sound Pollution, PO Box 17742, Covington, KY 41017)

SPAZZ/HIRAX - split EP
SPAZZ has done it again with two cuts of brutal terrorpower screamy violence. Plus they have teamed up with the quintessential mid-eighties California metal show supporting band. If you saw D.R.I., or EXODUS, or even early MEGADETH, you may have seen this band. They fuckin' shredded, no 'buts' about it. To say this is a great record is not to give it justice, see for yourself what all the screamin's about. (BB)
(Theologian, PO Box 1070, Hermosa Beach, CA 90254)

SPEED DUSTER - "Quick And Painless" CD
Very garage sounding buzzsaw punk. The cover is great, and the lyrical imagery is unique and powerful. Unfortunately the music does not do the lyrics justice. Still, if any of this sounds appealing, give it a try. Good. (BG)
(Fuse Records, PO Box 578497, Chicago, IL 60657)



SPEED QUEENS - "Motormouth" EP
Wow! This record kicks a whole lot of ass! Pee-running-down-your-leg exciting! It's the fucking RUNAWAYS for the 1990s! Tough girls playing '80s-style rock and roll. Loud guitars, cool solos, all around good stuff. Side B is actually a little disappointing. Slow, dirgy, and long - bleah. A person expects more from a song called "Gas, Food, Satan". But do yourself a favor and buy this record, anyway. Play Side A until your ears bleed. (JN)
(PO Box 4242, Austin, TX 78765)

SPEED RACER - "Railer!" CD
Any band that starts out their CD with the 90210 theme, and then samples dialogue from the show throughout it, has to have a bit of obnoxiousness in them, right? Although the "Melrose Place" theme would have been better or maybe "Ned And Stacy". Poppy punk, high energy. I guess their next album will be on Fat Wreck Chords. (CK)
(Last One Picked, PO Box 4236, Santa Barbara, CA 93140)

SQUIRTGUN - "Mary Ann" EP
Nothing to scream about here. On side A, SQUIRTGUN go back to their RAT TAIL GRENADAIRE cheese metal roots. Side two is better, with the final song "Sunshine Girl" did get my foot a tapping. Remember when Lookout used to put out solid, if not great, punk records. Well, I am sad to say those days are pretty much over. (JF)
(Lookout Records, PO Box 11374, Berkeley, CA 94712)

THE STALLIONS - "Hey Baby, It's The Stallions" LP
It's been a good month for music and this is the best record of it. THE STALLIONS rule. There is no question about it. This record has not left my turntable since I got it, easily replacing the others that have come before it. It's pure rock and roll. Cool guitars, great vocals (both male and female) and powerful drums. Wow! Makes you want to turn up the stereo and drink a lot of beer and jump around your nat and ignore the phone when your downstairs neighbor calls to complain. Fuck 'em. I also cried for two days when I heard these guys broke up. Why does that always happen to the great bands? (CK)
(Junk Records, PO Box 1474, Cypress, CA 90630)

STAND GT - "Apocalypse Cow" LP
Melodic, peppy, poppy punk rock here. There's more of an old school influence than a modern pop-punk sound though. I hear all kinds of stuff from STIFF LITTLE FINGERS to MOVING TARGETS to ALL to early LEMONHEADS, though nothing definitive. Not bad though, eh? (AM)
(Lance Rock, 1223 College Dr, Nanaimo, BC, V9R 5Z5, CANADA)

STILL THE SAME - "Everything is . . ." CD
Coming from the home of one of the most famous bikini teams is STILL THE SAME. These tunes are what one might expect to hear in the background of a lot of skateboarding and snowboarding videos, falling into a melodic hardcore vein,similar to PENNYWISE. This band relies on a more rock approach at times with not enough hooks to really keep my attention. (TH)
($10 ppd: Ringv. 9b, 573 41 Tranas, SWEDEN)

STOOL - "The Noodle Vs The Riff" CD
Amazing. All nine songs on this thing have almost the exact same guitar sound on them. Thud-thud-thud. This is the record equivalent of a spork: not quite post-hardcore, not quite '90s indie-metal. Say UNSANE JR. Like a spork, it does nothing for me.(RW)
(Miracle Records, PO Box 292362, Dayton, OH 45429-2362)

SUICIDE KING - "She's Dead/Sick Sick"
I'm a sucker for cool packaging, I'll buy the most godawful shit if it looks neat enough. Sometimes, tho' you get the unlikely combo of good music *and* bitchin' art, and so you're doubly blessed. In this case, two songs which are bound to please fans of the ELECTRIC FRANKENSTEIN punknroll school. Particularly the B-side "Sick Sick" track. Am told the singer of BAD POSTURE is in this band... Rad 3-D cover featuring cuuuute photos of their dogs... another keeper from this consistent label. (LD)
(Intensive Scare, PO Box 142, New York, NY 10002-0142)

MUSIC REVIEWS

THE SURF TRIO - "Safari In A Living Graveyard" CD
This Portland band has been around for a while now - their 1st LP was released in 1986 I believe. A fun CD of seventeen tracks of garage, '60s pop, and surf. Will certainly been one of the ones I hang on to. (LD)
(Blood Red Vinyl & Discs, 2134 N.E. 25th, Portland, OR 97212)

SWEETBELLY FREAKDOWN - "The Long Haul" EP
I've been eagerly awaiting this record's release since hearing that all the boys from SWIZ were back together in a differently named band. SWIZ is definitely a favorite of mine and for the most part, yes, this sounds like SWIZ— meaning steady, rockin' hardcore with some damn good screaming, which turns to talking at just the right moments. There is one distinct difference one can note between this band and the numerously mentioned other band, which is the effect of time. This is demonstrated in a picture on the sleeve documenting a live appearance. The band members are all blurry but each crowd member is easily discernible, indicating a complete lack of movement. The punks can really shake their tail feathers in 1996. (TH)
(Jade Tree, 2310 Kennwynn Rd., Wilmington, DE 19810)

THE SYSTEMATICS - "Clockwork Society" mini-LP
Man, does Vulture Rock crank out the tuneage. What you've got here is a relentless hardcore attack from the moment the needle is dropped. Now, when I say hardcore I don't mean that new fangled, tuneless stuff or mosh-metal, I'm talkin' DISORDER, THE VARUKERS, early EXPLOITED and CONFLICT here. Add to this dueling male and female vocals, intelligent; political lyrics and what you're left with is a damn good record. (RM)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

TANK 18 - "Hog" EP
Up-beat, quick passed, good time, 4-chord punk from Savannah, GA. Consistently straightforward and at moments pretty catchy songs. "Enslaved" is the most interesting and memorable tune. This record sounds like it could been made in 1984. There are some really good lyrics including songs about a kid with rabies, stupid corporate rock, hating taxes, and killing cops. Overall pretty well rounded with a good amount of energy. (MK)
(Beer City, PO Box 26035, Milwuakee, WI 53226-0035)

TEEN IDLES - "100" EP
To celebrate their 100th release, Dischord waxes nostalgic with unreleased material from the band that started the label rolling. Sounding like most hardcore bands in the early '80s, TEEN IDLES were no ground breakers as far as their music went (although members went on to form incredibly influential bands), but they did sport that necessary young fire and drive. They also just may be the very first straightedge band ever. This Er is a deat little snapshot from 1980, but it still rings a little indulgent. Cool, but not essential. (BG)
(Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

TOM AND BOOT BOYS - "Punks Are Alright" EP
Damn good Japanese '77 style pogo-punk. All songs have requisite singalong shouted choruses. Supreme snottiness in the PISTOLS, CASUALTIES, DISCOCKS vein. Contains a proper "Piss Off Fuckin' MTV Punks" inscription. Give this one a listen. (BR)
(Pogo 77 Records, JAPAN)

TIRED FROM NOW ON - "Romantic" LP
Absolutely rocking. If you would update a band like DRIVE LIKE JEHU and give them a swift kick in the rear maybe you could come up with the sweet-pain sounds of TIRED FROM NOW ON. It feels like the influences are quite far-reaching: anyone from HEROIN to JAWBREAKER to SIXTEEN to bands that Mike Kirsch has been in. On the hot not-to-miss list. (KG)
($7.00 ppd: No Idea, PO Box 14646, Gainesville, FL 32604-4636)

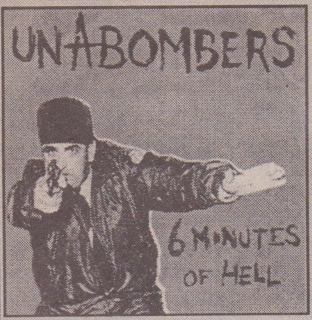
TRICK BABYS - "A Fool And His Money Will Be Partying" LP
Some people seem to like this group's singles but I had a really tough time with this 'rock and roll' record. The singer's got a *really* good voice...like a punk rock ETHEL MERMAN actually...way too much for the kinda hokey songs/lyrics they dominate all too easily. Listening to this is like watching that '80s flick "Bachelor Party". It's a 99-cent thing. I think that says it. (RW)
(Go-Kart Records, PO Box 20, Prince St. Stn, New York, NY 10012)

TRICKY WOO - "The Claw" EP
Canadian garage rock with a slightly '80s/'50s New Wave thing going on, and a little of the ever popular '77 sound. I dig skinny tie stuff, but I'm not so all over this, production is weak, and the quirkiness sometimes wears thin. It has its moments, it's OK. (RY)
(Mag Wheel Records, PO Box 115, Stn. R., Montreal, PQ, H2S 3K6, CANADA)

TRUSTY - "The Fourth Wise Man" LP
TRUSTY plays somewhat snappy Britpop filtered through various DC punk influences. It's a refreshing, if occasionally overly precious mix. Still, the strong harmonies and ringing guitars really make it an enjoyable listen. Songs like "Candy" rock in a warm and eclectic way. Strike another one up for Dischord. (BG)
($8 ppd: Dischord Records, 3819 Beecher St NW, Washington, DC 20007)

TURTLEHEAD - "Backslapping Praise From Backstabbing Men" CD
With all the honest energy of AVAIL and the tunefulness of SNUFF, TURTLEHEAD blast a hole right through the cynicism and apathy of modern punk. Dealing with big issues on an everyday level that is both unpretentious and engaging. This CD is full of hope and anger. The best Swedish band I've heard in awhile. (BG)
(Bad Taste Records, Stora Sundergaton 38, 222 23 Lund, SWEDEN)

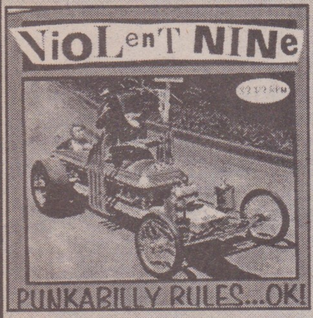
MUSIC REVIEWS



THE UNABOMBERS - "Six Minutes Of Hell" EP
Noisy, chaotic, feedback strewn thrash. This is a nonstop barrage of insane fighting music with hilarious lyrics. Comes with a booklet uncovering the conspiracy of the Beatnik. Imagine the NATION OF ULYSSES covering DROP DEAD, maybe. It reminds me a little of AREA 51 or the DEATH WISH KIDS too. I dunno, it's weird, but it's good! (AM)
(6729 Ralston Rd, B.I., WA 98110)

UNRUH - "Friendly Fire" EP
Evil core at its finest. Suppose RORSCHACH and GEHENNA joined forces for world domination, UNRUH would be their war cry. Fucking bad-ass, agnst-ridden, power. (MW)
(Abiology Records, PO Box 12692, Olympia, WA 98508)

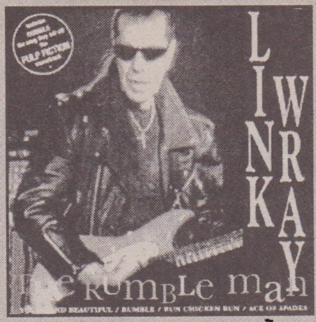
VALVONTAKOMISSIO - "Systeemi Tappaa" CD
This 3-piece from Finland lay down 16 tracks of bruising punk. No new ground is broken here, but that's the point. This will leave you humming "Hear Nothing, See Nothing, Say Nothing" in no time. Recommended! (RC)
(Finn Records c/o J. Lehto, Norrgatan 43, 703 56 Orebro, SWEDEN)



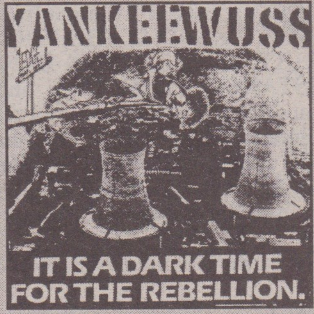
VIOLENT NINE - "Punkabilly Rules...OK!" EP
Catchy, melodic punk rock with one BUDDY HOLLY cover that has just enough twang to allow these guys to make the punkabilly reference. Otherwise, it's excellent, cool, poppish punk with great guitars and vocals. Highly recommended. (KK)
(Little Boy Records, PO Box 2698, Colorado Springs, CO 80901)

WHEAT CHIEFS - "Redeemer" CD
First off, this CD came with a ridiculously arrogant press kit. That was hard to take seriously. Next, I opened the packaging to find instead of lyrics, the names of all the members of the bands, taking up a half a page each. Strike two. So, I decide to trudge on and actually play the damn thing, hoping it will surprise me (after all, it has members from SNFU) or change my impression. Nope. Sounds like recycled and rocked out DOUGHBOYS. I'll pass. (BG)
(Bang On Records, 544-810 W Broadway, Vancouver, BC, CANADA)

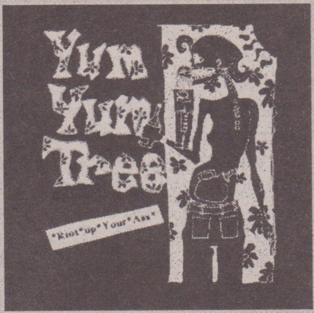
WILLIS - "Alternative" EP
Well, well, well... What have we here. Another mid-tempo, plain jane punk band from Ravenna, Ohio. Y'know, I've been to Ravenna. Went to an Am/Pm mini-mart off a lonely country road and got the living beejesus kicked out of me by the local football squad or somebody. This record is alot like that, except my beating wasn't poorly recorded. There's a song called "Being Bored" and it's all about listening to this record. (BB)
(Mother Box Records, 60 E Denton Ave., E. Rockaway, NY 11518)



WRAY, LINK - "The Rumble Man" EP
Here goes... a straight generic review: Four songs recorded live in the UK in early '96. This EP goes hand in hand with a new video documentary of LINK WRAY stuff. The guitar playing here is sloppy.... for fans only. (SW)
(Visionary, PO Box 30, Lytham St. Annes, FY8 IRL, ENGLAND)



YANKEEWUSS - "It Is A Dark Time For The Rebellion" EP
At first glance this record appeared to be just another in the endless surplus of generic political punk rock. So when I listened to it, I was pleasantly surprised by its overall uniqueness. Frantic hardcore collides with quirkiness and sloppy trashed music that comes off as more of a human quality than a distraction. The subtle eclecticness of these songs works. They do a good job of contrasting the blown out screaming vocals and a more enunciated articulate style of singing within the same song. The sound is hard to pin down, at times reminiscent of the MINUTEMEN and MISSION of BURMA and at other moments all out strained political punk. Political lyrics with a personal empowered quality keeps the sentiments of this record from coming off like hollow dogma. Good stuff! (MK)
(3639 NE 78th, Portland, OR 97213)



YUM YUM TREE - "*Riot*Up*Your*Ass*" EP
Snotty girl music, sometimes frantic, sometimes reflective. A few years ago this probably would have been called Riot-Grrl music (although I think that's a narrow classification, it fits for a quick description). Every song on this record talks about not conforming (to the punk asthetic or mainstream culture). Very angry, OK production. (FR)
(Vital Music Records, PO Box 210, New York, NY 10276)

V/A - "A Tribute To The Fuckboyz" 2xEP
Oh yes, here we have a tribute to Florida's notorious FUCKBOYZ. RED #9, ALL YOU CAN EAT, 40% SALINE SOLUTION, WOOLY MAMMOTH, IDIOT BITCH, K.P.F., YOUR MOTHER, and the DREAD all cover a FUCKBOYZ song. I have always found bands like the FUCKBOYZ (who are now HICKEY) to be a vital part of punk.. Th~ir abrasive humor, and ability to be confrontational without being threatening are so important in todays suffocating world of "PC" punks. (RC)
(Monkey Bite, PO Box 641532, San Francisco, CA 94164)

MUSIC REVIEWS

V/A - "Act Your Age" EP
This Texas comp features 4 mid to fast paced pop punk groups. SORE LOSER (catchy and upbeat) and JILL (TRUSTY-esque slower stuff) stand out as the more memorable of the batch. DIG DUG and JESSICA SIX are decent, too. Not bad. (BG)
(Act Your Age Records, 3244 Locke Lane, Houston, TX 77019)

V/A - "Anti-Racist Compilation" LP
First the bands, just to set you up with a little context: NATIONS ON FIRE, IVORY CAGE, FEEDING THE FIRE, TIME BOMB, SPAWN, OUTRIGHT, MAN LIFTING BANNER, BURNING DEFEAT, SUBSTANCE, COMRADES and IRONSIDE. Personally, I think comps like this are great—you get a pastiche of takes on a common theme, in this case the ever-to-be fought racism. Everything about this screams "powerful": there are some great bands here, the packaging is cool, there's a booklet loaded with goods... In a nutshell, knowledge is power. It's punk, punk, punk. (KG)
(S.O.A. c/o Paolo Petralia, Via Oderisi da Gubbia 67/69, 00146 Roma, ITALY)

V/A - "Back Asswards" CD
Thirty bands on a comp, and I recognize every single one. Now that's a rarity. The bands range from HICKEY to the SHOWCASE SHOWDOWN to F.Y.P. to four different Lookout bands. Now while hardly any of the songs are unreleased, most are pretty good. A listenable CD compilation should just be considered a blessing. (JF)
(Interbang Records, 620 W. Spruce St., Ravenna, OH 44266)

V/A - "Bloodstains Across Europe" LP
Hmm, while the bands represented here are all excellent examples of '77-'81 era punk, titling this LP so broadly (instead of "Bloodstains Across Holland", etc) is a mistake. We get 9 bands here, 2-4 tracks each, from 7 different countries, just the tip of the punk iceberg. There are now some "Bloodstains" LPs for the UK and Finland, but still a drop in the bucket. Featured here are EPPU NORMALI, NASAL BOYS, LOST KIDS, AHEADS, NITWITZ, DOGS, SPITFIRE BOYS, KJ0TT, and TROGSTA TRASK. It rocks! (TY)
(no address)

V/A - "Bloodstains Across Finland" LP
With the 'Killed-By-Death' trademark sullied by wise guys (gotta like those ORGY POPPERS tho') a new series of boots chronicling the lost golden age of '70's punky-verse has sprung up, appropriating the 'Bloodstains' moniker used to great effectiveness by an unknown American hero. Finlandia gets the treatment in great style, twenty-three tracks of catchy, early (all pre-1980!) Euro wave-form activity. RATSIA and SEHR SCHNELL are probably the heaviest here; the majority are working the BUZZCOCKS continuum with elan and verve. With the exception of BRIARD (Finland's first punk 7"), it's *all* in Finnish. Sailor take warning. I would recommend you commence your search for this right...about...now. (RW)
(no address)

V/A - "Bloodstains Across The UK" LP
This LP scavenges UK punk obscurities from a handful of decent labels circa '77, including classics by MACHINES, X-S ENERGY, THE KLIPS (with their snappy "Ultimatum," maybe the best track here), THE PSEUDO-EXISTERS (hard-driving powerchord punk with heavy Brit accents — great stuff!), BLANKS, RIVALS.... Suffice to say you'd have to shell out a lot of cash to get the original singles, so fans of early punk should certainly get their hands on this one. Limited edition of 500, and recommended. I hope the fact that there's no address isn't too frustrating. (SS)
(no address)

V/A - "Buried Alive 2" CD
More vintage LA punkcore mosty from the hard to find "Public Service" and "Sudden Death" comps that came out in the eighties. You also get LP tracks from M.I.A., RED KROSS and RF7 and stuff from the "Lung Cookies" comp which is definitely not LA derived with Duff McKagan's old band TEN MINUTE WARNING (good tunes but a little out of place here). Still, classic tunes from BAD RELIGION, SIN 34, CIRCLE ONE, PEACE CORPSE, YOUTH GONE MAD yadayadayada makes one nostalgic, eh? (HD)
(Bomp, PO Box 7112, Burbank, CA 91510)

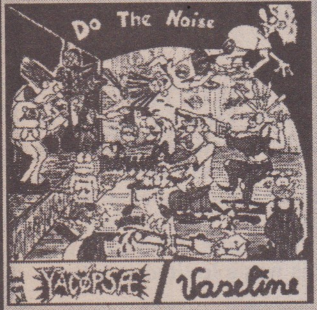
V/A - "Can't Stand The Smell Volume 2" CD
You can say that again, but please replace smell with sound. A bunch of bands trying to get into the exciting world of alternative rock. Even bands that I have enjoyed previous releases by: THE JIMMIES, OSWALD 5-0, THE WEAKLINGS, SCRIBBLE, somehow fall a little short on this. (CK)
(Cavedog Records, PO Box 1841, Portland, OR 97201-1841)

V/A - "Cry Now, Cry Later Vol 4" 2xEP
Well, sure, I can review this one. Coming from the label without a single loser release, it requires little explanation - DIVISIA, CAROL, SPAZZ, LOS CRUDOS, GASP, HALFMAN, NOOTHGRUSH, CHARLES BRONSON, LOCUST, DETESTATION. Any questions? (TM)
(Pessimiser/Theologian, PO Box 1070, Hermosa Beach, CA 90254)

V/A - "Detroit Is Distraught" CD
Firstly, points off for any record that feels obligated to use 'motherfuckers!' on the CD cover. Oof. This CD claims to chronicle the real underground in the Detroit area, featuring BUMP-N-UGLIES, PUNCH & WIPE, BEER WHORES, SOULE CORRUPTION and many others who are chugging and wailing away in the fight against the 'mainstream'. There are many, many, many CD comps floating arpund out there, and if you live somewhere in the area where these bands play pick it up to support the scene. Good for you! For the rest of the world: nothing on this comp is gonna make you think of the MC5.. *really*. Get to work on your own compilation. Please. (RW)
(no address, actually..somewhere in Detroit)

MUSIC REVIEWS

V/A - "Dictators Forever - Forever Dictators" LP & EP
First off, I fucking can't stand "tribute" records!!!! They're always lame!! The concept of a tribute record is lame!!! It's definitely out of hand now. I just saw a MIKE LUCAS tribute album on the way over here.... Jeeezus, now that's taking it a little too far!!!! The highlights on this DICTATORS tribute is as follows: The two radio adverts opening each side are cool. TURBONEGRO, THE PLEASURE FUCKERS and THE NOMADS are to me the only three bands on this that did any justice to these songs. Everybody else just can't keep up. The worst track of all is a live version of "Stay With Me" as performed by THE JEFF DAHL TRIO. Why didn't THE UNTAMED YOUTH contribute a cut to this stinker? I mean, their version of "Cars And Girls" leaves skids on the weak-assed version done by BOYZ NEX' DOOR on this here record. All in all, all I can say is tribute records are weak. It's like having a dildo to a real cock. I'll take the *real cock!!!* (SW)
(Roto, PO Box 10657, 28080 Madrid, SPAIN)



V/A- "Do The Noise" EP
Split EP from two of the current crop of German hardcore/grindcore bands - YACOPSAE and VASELINE. The former are probably the better known - for good reason, as they continue their meat-tenderizer aural treatment. 9 songs in less minutes - count me in. VASELINE manage to turn heads as well - doing the faster/shorter style while somehow managing to work in some vocal-only breaks. Lyrics are entirely in German - VASELINE's are obviously more of the boring mass murderer pap that have been the downfall of other bands - hopefully they'll get it out of their system on this one and move on. (TM)
(TVG Records, c/o Axel Brandt, E. Thalmann Str. 2, Ludwigsfelde 14974, GERMANY)

V/A - "El Guapo" LP
Oh hell, this may be to much excitement to handle in one sitting! NAILED DOWN, NO LESS, REMISSION, SPAZZ, LACK OF INTEREST, APARTMENT 213, CHARLES BRONSON, REFORM CONTROL, BENUMB, EVOLVED TO OBLITERATION, SLOBBER, CHRIST MESS, SHORT HATE TEMPER and more! Unfortunately, the guy that put this out seems to be pretty shady. He apparently has ripped off the bands and the people who helped put it together. So if you really want a copy try the address below, but keep in mind this one will be quite limited. (RC)
(c/o Vacuum, PO Box 460324, San Francisco, CA 94146)

V/A - "15 Bullets" CD
From what little German I can read, I gather that this is a Wolverine catalog sampler heavily laden with pop punk. Highlights include MR BUBBLE B. AND THE COCONUTS, YETI GIRLS, THE BULLOCKS, GERM ATTACK, and a clever pop punk dittie ironically entitled "No Escape (From Pop Music)" by SQUARE THE CIRCLE. It's always fun having unreleased hidden tracks listed in the credits. Not too shabby. (HM)
(Wolverine Records, Ben Rather Schlossufer 63, 40593 Dusseldorf, GERMANY)

V/A - "Guilty By Association" LP
An unbelievable, all star compilation of 12 California hardcore bands from our friends at Indecision Records. There was not a single track I did not enjoy, but several bands stood out amazingly: FROWN, IGNITE, MEAN SEASON, and WITHIN A LIE. This compilation does some serious justice to the local hardcore scene. Reminiscent of the great compilations o f hardcore's past (such as Revelation and Evacuate's, to name a couple). A must buy. (CW)
(Indecision Records, PO Box 5781, Huntington Beach, CA 92615)

V/A - "Heroes And Villains" LP
Another collection of the same hit songs by the same legendary oi bands. Includes THE BUSINESS, THE EXPLOITED, 4 SKINS, THE OPPRESSED and more. Reliable sources claim that Step-1 Music and Captain Oi records do not give one shilling to any of the bands involved! Fuck those greedy bastards! Boycott this record. (BR)
(Step-1, PO Box 21, Tenterden, Kent TN30 7ZZ, UK)

V/A - "Incredibly Childish Sounds" EP
Obvious boot-licking Billy Childish tribute album (even though I'm pretty sure he's not dead yet) by four European garage bands. THE PERVERTS, AL PERRY AND THE CATTLE, and KARL S. BLUE AND HIS MAGIC QUELLS kiss ass in a fairly tame and lackluster way, while THE GORGONS take "Youngblood" and make it their own. I wish this was a GORGONS single. (CH)
(Dull City Records, Marmorvn. 14A, 9800 Vadso, NORWAY)

V/A - "Keep The Spirit Alive" EP
Jeez, aren't there any real GG fans who could review this? I am certainly no expert. OK there's 6 bands doing, as you may have guessed, GG ALLIN covers. They are: NEW WAVE HOOKERS, DADDY MEMPHIS & DIE KILTIERFREUNDE, AFFRONT, PUNK ROCKETS, LOWLIFE, and NOTHING BUT PUKE. It's certainly better than another expensive, horribly recorded, live bootleg, and collectors will be excited for that, but none of the bands really did a lot for me. It may well be hard to find, too, good luck. (RY)
(Our Area Records, Dortmunderstr. 13, 44536 Lunen, GERMANY)

V/A - "Kick Your Mama's Ass" LP
A really canny '70's punk comp in that none of the tracks have appeared previously, which is always a minor irritant. This one's worldwide and features nip sides from some of the known (ROTTERS, WIDOWS, MAD) and the unknown (RANCID X, PARAF, SEXY ANGELS). It's also got a MENTALLY ILL track, which is always a good thing. It's a really good comp, and may be easier to find than some of the other 70's grave-diggers reviewed in this ish. Go. (RW)
(Reverando Moon Records, ITALY)

MUSIC REVIEWS

V/A - "Killed By Death 77" LP

Bootleg of Euro-punk with a twist in that you get the entire EP from the following bands: ATTENTAT, KJOTT, ICE AND THE ICED, CHAINSAW, FILTH, GUILTY RAZORS and both early 7" by GLO. Some tracks have appeared before but tough...every track is great shit and you just saved about $1500. Includes both sides of the 7" pic sleeves and the label art at the expense of background info on the bands, but some of that stuff was useless anyway. The sleeper for me was the sideways dementia vomited forth by laE AND THE ICED. I'm speechless. They made 300 of these...how thoughtful! A whole 300! (RW)
(no address)

V/A - "Oi!/Skampilation Vol 2" CD

Well the title pretty much says it all. A comp full of second wave ska, and oi! Very well put together. Second wave ska I'm not too big of a fan of (don't get me wrong, I love ska. Just not 2nd wave), but the oi stuff brought me back to my old days (even though I ain't old enough to have old days). Let's put it like this... I would buy this if I saw it at the record shop, but I don't have to cuz I get it for free. But I suggest that you buy this. Especially all you rudies and oi boys! (AT)
(Radical Records, 77 Bleecker St, New York, NY 10012)

V/A - "Oi The Rarities Vol.2" LP

Well, the bands on here are a bit thick and I don't mean the guitar sound. One half oi's not dead, one quarter drinking songs and one quarter anti-commie songs wasn't this reviewer's idea of a compelling 50 minutes. THE CRASH, ANTI SOCIAL, SPECIAL DUTIES (known for their "stinging" attacks on CRASS), Resistance 77, CONDEMNED 84 and more. "Skinheads / Skinheads / They will fight til the job is done / Skinheads / Skinheads / Rolly polly skinheads eat them up yum". (MM)
(Captain Oi, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

V/A - "100% Sport" EP

I'm not sure where all of these bands are from, but I think it's Germany. A surf number each from THE ASTRONAUTS and LOS CACAHUETES, a sort of anthemic sing-a-long from NIK NEANDERAL, and a pretty dang hardcore screamer from BUTTERMAKER. Not too bad, I guess. In fact the NIK NEANDERTAL song is pretty good with its pounding drums and harmony. All lyrics are in German, where there are any. (CH)
(Shot Down Records, Senner Hellweg 224, 33689 Bielefeld, GERMANY)

V/A - "Peace And Love" CD

Wow, a Japanese comp of 20 bands, mostly noisy pop in style, that I can really dig. I'd much rather listen to this than any american pop (poop) comp. For the most part, these bands sound more genuine and urgent. This is one of my favorites of the issue. Check out the songs by BLEW, CIGARETTEMAN, NAVEL, GRACE, and INTERNATIONAL JET SET(!). (BG)
(Broken Rekids, PO Box 460683, San Francisco, CA 94146)

V/A - "Punk Dwellings: NY's Finest, Volume 1" CD

Hey! There's some meat on this comp, and I'm not a comp girl! 12 bands do one cover and one original each, bringing on some great stuff like CASH REGISTERS, WRETCHED ONES, ELECTRIC FRANKENSTEIN, THE STALLIONS, L.E.S. STITCHES etc. Lots of that fast tough guy punk that makes some of us act like goddamn animals!... and others, like a lil' baby quail, "cooo... cooo...". (RY)
(Dwell Records, PO Box 39439, Los Angeles, CA 90039)

V/A - "Punk Patrol" LP

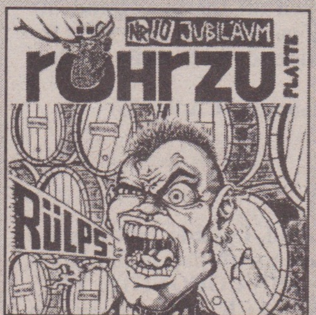
Yet another rad comp from Step-l Music. 18 songs from 6 different bands (that's three a piece for those of you who aren't too bright). The bands that stuck out the most with me would have to be the ENGLISH DOGS and CONTEMPT. The rest of the bands were good too, I just think that those two were the best on the record. Speaking of record, you should see this thing! 12 inches of bright ass orange (possibly hunting orange) vinyl. Pleasing to the ear, painful to the eyes. (AT)
(Step-l Music, PO Box 21, Tenterden, Kent TN30 7ZZ, ENGLAND)

V/A - "Rhetoric" 8" flexi

Four bands: LESS THAN JAKE, BORIS THE SPRINKLER, MULLIGAN STU, and THE SONIC DOLLS, appear on this little, limp, limited slab. MULLIGAN STU definitely provide the best tune in "I Wanna Be Like You". The SONIC DOLLS rock all right. LESS THAN JAKE play their major label skapunk thing. BORIS THE SPRINKLER rock all right, until Norb goes onto another one of his predictable little rants. Overall this is pretty damn solid though. Too bad this was a limited to a thousand, sold only at a show thing. (JF)
(Rhetoric Records, PO Box 82, Madison, WI 53701)

V/A - "Riot City...Punk Singles Collection Vol 2" 2xLP

This is a great collection of great songs ranging in style from really thrashy hardcore to catchy pogo punk. The bands featured reads like a who's who of late '70s and early '80s English punk. If you don't want to cough up lots of dough for the early singles by the likes of CHAOS UK, THE EJECTED, VICE SQUAD, VARUKERS, ABRASIVE WHEELS, THE EXPELLED etc, then pick this up. (RM)
(Captain Oi! Records, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)



V/A - "Rohrzu" EP

My two years of high-school German aren't really enough to decipher the goings-on here, but you might fare a little better. NEBELLEBEN, HAFTBEFEHL, STOPPSCHULDT, O.B., and the PRALL STARS - Germanic hardcore straight outta the beergarden that'll have you spilling suds and flinging bratwurst with wild abandon. Little or no information about the responsible parties is given, but I guess you'd have to look to the enclosed 'zine for that. (JH)
($8 ppd: Marko Drawe, Schwedfer Str. 94, 17291, Prenzlua, GERMANY)

MUSIC REVIEWS

V/A - "Rondelet - The Punk Singles Collection" LP
A collection of tracks that appeared on various singles from the Rondelet label in the early/mid-eighties. While all of these records are now difficult to get a hold of, most were fairly marginal to begin with, like ANTI-PASTI, DEADMANS SHADOW, SPECIAL DUTIES. Sort of generic, second wave, UK, oi!. There are, however, a few treats. (KK)
(Captain Oi! c/o PO Box 501, High Wycombe, Bucks HP10 8QA, UK)

V/A - "Small Town Traumas" LP
OK if I've got this straight there is a squat in Denmark called 1000 Fryd. This comp is a collection of some of the bands that are from that squat. I only liked 4 out of the 14 bands. And in my book, those aren't very good odds. I guess if you live in the area of the squat this may mean a lot to you, but for me.... (RC)
(Drop Dod, Kattesundet 10, 9000 Alborg, DENMARK)

V/A - "Small Wonder - The Singles Collection" 2xLP
Small Wonder was one of the most credible and consistent UK indie labels during the punk boom in '77 and beyond, and this compiles all the A-sides — a veritable goldmine of classics. There's PUNCTURE ("Mucky Pup" is a great, rude slice of oi!-ish punk rock), THE ZEROS ("Hungry" — classic melodic punk, with an instantly hummable melody), THE CRAVATS ("Precinct" is a totally original mix of sax, guitar, and protest), THE CARPETTES (take your choice).... A few of the tunes don't quite reach the standard, but those are few and far between. Anybody lacking these tracks won't find them in a more accessible (and informative) form than here. Mandatory. (SS)
(Captain Oi!, PO Box 501, High Wycombe, Bucks, HP10 8QA, ENGLAND)

V/A - "Snarl Out" EP
This noise fest brings on WORLD, CASKET K, CARCASS GRINDER, CAPITALIST CASUALTIES, EGO FIX, IMPREGNATE TRICHOMONAS, HEMDALE, CONFRONTATION, and REAL REGGAE. All the bands on here are from either Japan or America. And it's all blazing fast thrash/metal. This is an excellent compilation, but why a grind band would call themselves REAL REGGAE is beyond me? (RC)
(Slightly Fast Records, 303-34 Ogura, Maizuru, Kyoto-Pref 625, JAPAN)

V/A - "Splitting Headache" EP
PARAFANALIA's "crucial new line up"(quote) incorporate some classic riffs and fire up some catchy hardcore ditties, but they're gonna confuse us boneheads with two separate and different song credits on the same lyric sheet. SLUSHFUND sounds so' similar to PARAFANALIA I would've thought it was the same band in a blindfold taste test. (HM)
(Peep Show Records, 402 Fassett St, North Tonawanda, NY 14120)

V/A - "Suburban Voice" EP
Yet another good compilation from Suburban Voice. JON COUGAR CONCENTRATION CAMP contribute a track of their quirky, JAWBREAKERish brand of pop punk. TUB submit a track that has an UNSANE feel. The last cut, by FED UP was pretty boring. Comes with issue 39. (CW)
(Suburban Voice, PO Box 2746, Lynn, MA 01903)

V/A - "The Guide To Your Demise" EP
Here's a pretty whacky compilation of Massachusetts bands that runs the gamut from DEVO ish to all-out ferociousness to arty in a completely noisy way. Interesting, if not much, much more. (KG)
($2.50 ppd: Zak Sitter, PO Box 380943, Cambridge, MA 02238)

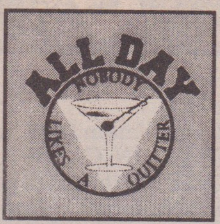
V/A - "Trueforce Official Rules" 2x45
Good music for punks and skins all over! BLADE starts the excitement flowing with a hard oi number called "Boycott" in the manner of an old BUSINESS song. THE HAWKS follow with an acoustic guitar track with pleasant singing more reminiscent of the POGUES or the KINKS. Next up is a great song by L.R.F. called "We All Stand Clear" which has a UK SUBS sound to it. The grande finale is "Theme For Trueforce" by the WEST SIDE BOYS CHOIR in all its COCKSPARRER-inspired glory. There is much entertainment value to be derived from this double-pack! (BR)
(Vulture Rock, PO Box 40687, Albuquerque, NM 87196)

V/A - "War Is Insanity" LP
An 18 band European compilation dedicated to "those who still suffer social, sexual, political, racial, and religious discrimination". Standout tracks come from THE REBELS, RED ALERT, THE FUCK UPS, STAGE BOTTLES, and RED LONDON. The TOASTERS contribute a very danceable ska track that was previously unreleased, and SNUFF have a quality live recording as well. Good release. (CW)
(Knockout Records, Postfach 100716, 46527 Dinslanken, GERMANY)

V/A - "Weekend Au Portugal" EP
Les chansons sonts tous en francais, but everything has been translated in English. This puppy rumbles with enthusiasm galore, and it's so hardcore! The songs are super-fast, and they all nod to early, early punk. Not a lotta chords, hardly any production... This stuff is way in the red. (KG)
(Protesta, Chaput Jerome, 29, Rue Abraham Bosse, 37000 Tours, FRANCE)

V/A - "With The Benefit Of Hindsight" CD
A very heavy compilation. It weighs ah, the world. Melodic grinding music, if ever a thing there was. It drive you loco, make you cut up your own face. Highlights include IN/HUMANITY, LEVEL HEAD, PREVAIL, and BLACK MERINOS. My very highest reccomendations, "Do The Crusher". (BB)
(Three Day, 311 University Commons, Cayce, SC 29033)

JUST SAY KNOW!



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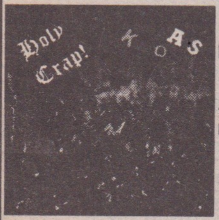

DAS KLOWN "Holy Crap!"
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All the killer stuff on one release.

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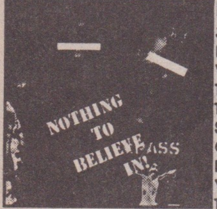

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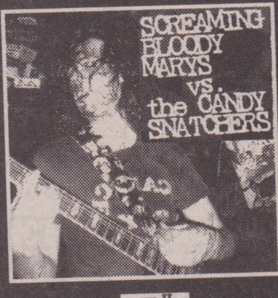

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Some of our distros are: See Hear, AK Press, Ubiquity, 1000 Flowers, Tower, Rhetoric, etc. BUT WE NEED MORE!!

We need punk / hardcore bands from Florida to send in music for an upcoming CD comp to be distributed with RI #10. Get in touch quickly!

If you ordered Issue #6 and haven't gotten one, send in your name and address again and we'll get you one immediately! My car was stolen with about 16 mailorders inside, and I don't have those addresses anywhere. We apologize for the inconvenience. Issue #6 is otherwise SOLDOUT with the vinyl. $2.50 will get you one with a flexi or without anything if we run out.

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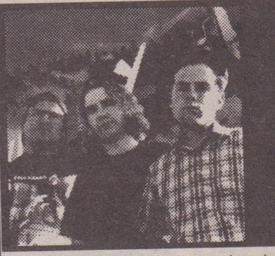
FILE UNDER **MUTANT POP**

Okay, I don't have a fucking clue which new Mutant Pop titles I'll have ready to go by the time this ad runs. I'll just blab about them and if your bix get to me before the records are ready to ship, I'll fill out a mailing envelope for ya and put it on the pile. If the records you order are already available, I'll ship 'em quicker than Ben Weasel pouncing on a five dollar bill on the sidewalk...

First: *new* ***AFTER SCHOOL SPECIAL*** *compact disc.* Fourteen songs. Sounds great. Big hits. Poppy three chord punk rock with sensitive shy-guy sorta lyrics. *Totally* rocks. Trust me!



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Then there's the best record I did this year, **MP-17 THE AUTOMATICS "Makin' Out."** You already missed the red vinyl but you need the black plastic anyway, bub. The best Autos EP to date, no doubt about it. Don't miss out on the color next time, go ahead and preorder **MP-20 THE AUTOMATICS "10 More Golden Greats!"** which is somewhere in the pipeline. Those two are $3 each and damned well worth it, kiddies... *Mandatory!*

SICKO is coming. It's gonna be a deluxe pic sleeve that folds out to make a gameboard. Cool and different. So cool that it's gonna cost you an extra buck. The vinyl on the first 500 will be green, if you pre-order, you'll get color. Otherwise, roll the dice and lose your mice. Or your cut-out-game-pieces-in-the-shape-of-Ean-Josh-and-Denny, as the case may be. **MP-18 SICKO "Tea Three" $4.00.** Three ultra-fab songs, all non-album!

Wanna titter about Lali's cleavage??? Email me at MutantPop@aol.com

MP-17
The AUTOMATICS
"Makin' Out"
$3.00
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MP-19 THE MUTE ANTS "Planet of..." should be about ready to roll... This is a really cool band from Florida that crank out maniacally catchy poppy punk tuneage that will bore into your brain like some kinda weirdo space alien dealie from X-Files. Title track is "James Plays Dressup" and in a just society it would be an AM radio smash. But I guess you're just gonna have to snag a copy from me to check it out, huh? Thanks for your support! —*t.c.*

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MP-501 THE AUTOMATICS self-titled CD < Top Five list of 1996!!!

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*MP-20 THE AUTOMATICS "10 More Golden Greats!" < Back atcha!
*MP-19 THE MUTE ANTS "Planet of..." < Goofy Florida punk boys
*MP-18 SICKO "Tea Three" < ***$4*** Gameboard sleeve—COOL!!!
MP-17 THE AUTOMATICS "Makin' Out" < My best rekkie of 1996
*MP-16 AFTER SCHOOL SPECIAL "Wrong" < Power guitars from David
*MP-14 UNDERHAND "Connections" < Arne the Zoinkster
MP-13 THE AUTOMATICS "10 Golden Greats!" < Remastered version
*MP-12 MORAL CRUX "Victim of Hype" < Poppy hits from the outback
MP-11 BUGLITE "Sorry to Disappoint You" < Successors to G.G.??? Nah.
MP-10 JCCC "Victoria's Secret Sauce" < Perfect pop/punk blend
MP-09 SCRATCH BONGOWAX "Dogpile on Liz" < Garagey goofy good
MP-08 CONNIE DUNGS "I Hate This Town!" < I love this record!!! $3
MP-07 UNDERHAND "Under a Glass" < My best rekkie of 1995
MP-06 EVERREADY "County Transit System" < Where'd I steal the bus?
MP-05 THE AUTOMATICS "All the Kids..." < First release by The Kings!
MP-04 STINK "I Don't Want Anything That You've Got" < Seattle
MP-03 BORIS is like way outaprint.......for now. Tee hee.
MP-02 ROUND NINE self-titled EP < Crimpshrine's little brothers
MP-01 UNDERHAND "Desire" < New sleeve, great record
MP-703 THE PULLOUTS "A Lot of Power Tool..." < This totally rips! $3
MP-702 JCCC "Punk Explosion!" reissue < Noisey, raw, impressive...
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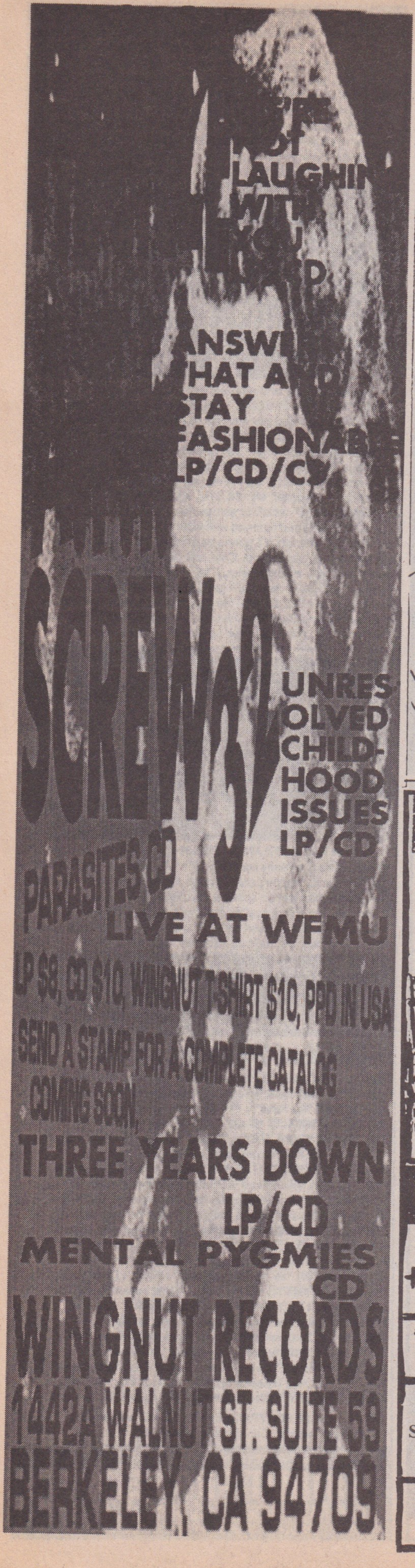

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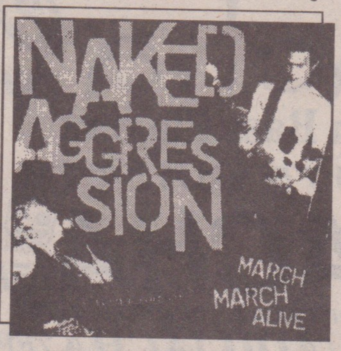

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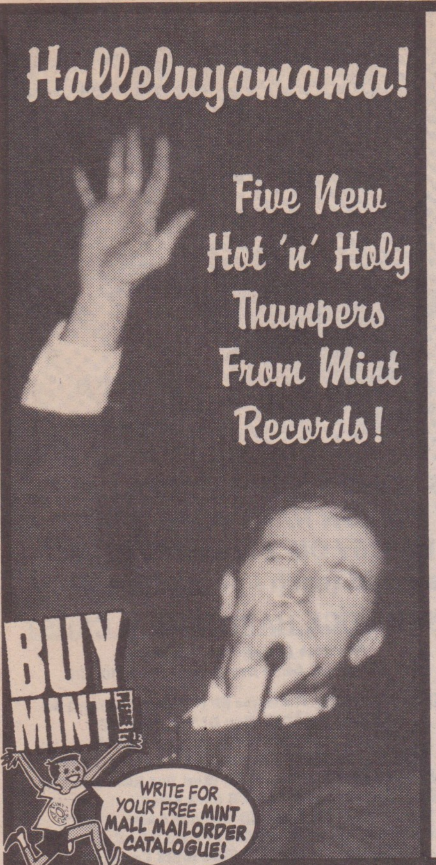

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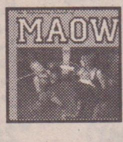

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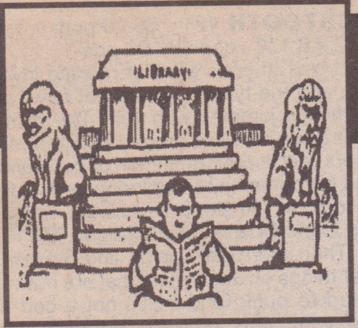


BETWEEN THE LIONS

Reviews by: (MA) Matt Average, (MD) Mikel Delgado, (RD) Raphael DiDonato, (GF) Gardner Fusuhara, (HH) Harald Hartmann, (JH) Jeff Heermann, (JX) Jux, (MJ) Mary Jane Weatherbee, (AM) Allan McNaughton, (JM) Jeff Mason, (RM) Raimundo Murguia, (JN) Jah Nell, (BN) Brandon Newton, (HR) Hollie Rocka, (CS) Chris Snak, (TT) Travis T, (LU) Leah Urbano, (JW) Joe Whiting, (CW) Charles Wolski. *Specific criticisms aside, it should be understood that any independent release deserves credit for all the work and money going into it.*

Just a quick reminder, when you send in your zine for review please include the following information: number of pages, method of printing, and the price. This will help us and you. We will not review mainstream rock magazines, even in the guise of 'zines (like a few majors are attempting to pull off), poetry, swim suit magazines, hippie new age politics, etc. The scope of coverage isn't as narrow as it sounds, but you have to draw the line somewhere. Believe it or not, this isn't an easy job deciding what gets reviewed or listed and altogether rejected. Consistency is impossible in a situation like this. Thanks a lot, Matt Average

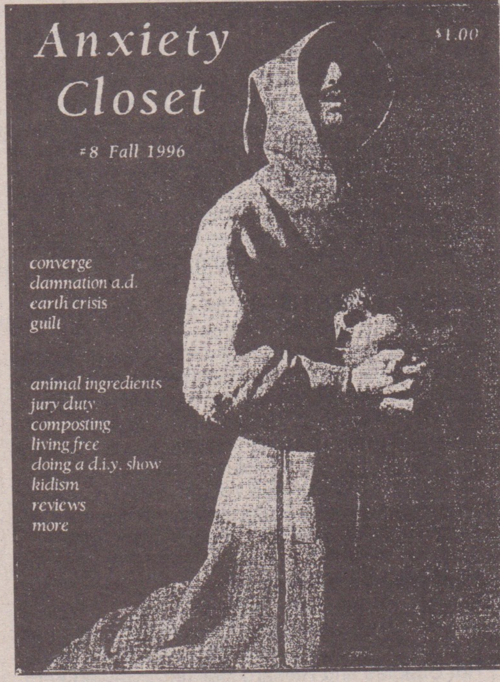
A PUNK KID WALKS INTO A BAR.... #6 / $1 ppd
8 1/2 x 11 - offset - 22 pgs
This final issue is a compilation of the best from the last five issues. Stories, rants, and articles. No music reviews, interviews or ads. This kid makes me laugh with interesting bits on how screwy the English language is, "How to write a song", random stuff mostly humorous, tongue in cheek, taking issues to the ridiculous extreme. Dig it. (TT)
PO Box 254 / Rye, NJ 10580

ANGRY YOUTH COMICS #7 / $2.00 ppd
8 1/2 x 11 - offset - 18 pgs
Gee, and some people out there have the gall to label R. Crumb as offensive and distasteful. They ought to feast their eyes on this one, eighteen pages of post-adolescent angst and more "acne, glue sniffin', suicide jokes and hatred" than you may care to experience in a single sitting. Kind of like a (slightly) kinder, gentler version of Mike Diana's "Boiled Angel", but I can't see this comic landing the creator in jail. There's also some fairly deadpan interviews with porn actresses, porn reviews, and general effronteries to good taste all around. I guess you have to be an 'angry youth' yourself to appreciate it to its fullest extent. (JH)
PO Box 83 / Groveland, MA 01834

ANXIETY CLOSET #8 / $2.00 ppd
8 1/2 x 11 - newsprint - 80 pgs
This rocks! I am stoked to see this one, for real. Pretty good interviews with Earth Crisis, Converge, and Damnation AD. This zine is chock full of stuff like supreme vegan warriorism with a full on guide to animal ingredients and products which is very helpful, and folded, will fit into your pocket when you go grocery shopping. But that is not the only thing of interest in this thing, not your average, generic, hole of a SxE zine. I enjoyed it quite a bit. (LU)
4 Leona Terr. / Mahwah, NJ. 07430-3025

AUNT JULIE'S ANXIETY ATTACK #1 / $1 and two stamps
5 1/2 x 8 1/2 - copied - 56 pgs
Hmmmm. Well, this is one of those ultra-personal, journal style fanzines. The writing revolves a lot around childhood, family problems, and living in the suburbs. Most of this is about the editor's sister's dysfunctional relationship with her husband and how it has affected Julie's life (pretty heavily). At times it's interesting, but a lot of it is just a bit too personal to really reach out to the reader. (MD)
Julie / PO Box 20536 / Castro Valley, CA 94546

AVERSION #4 / $2.00 ppd
5 1/2 x 8 1/2 - offset - 20 pgs
This zine makes great use of stark black and white graphics that instantly catch your eye, from the cover to the contents inside. There's less pages in this issue than in previous, but there's more to read, such as interviews with Code 13, State Of Filth, and one with the Legal Defense & Monitoring Group, which is an organization set up to help prevent the police from brutalizing and imprisoning activists at demonstrations. All of this is topped off with news, an article on the Crasshole Collective, a scene report from Spain, and reviews. One of the best zines going at the moment. (MA)
PO Box 22 / Bradford / BD2 4YX / England



BEAT GENERATION #4 / $5.00
12 x 8 - printed - 100 pgs - Spanish
These hundred pages are packed full of punk rock. There's plenty on lots of bands from the Teen generates, to The McRackins to NO FX to Negu Gorriak to local Madrid bands. There are also some really cool ads and lots of record reviews. Reading this zine makes me realize how much it sucks that cool Europeans bands from Spain and France don't make here to San Francisco. (HH)
Calle Menorca 16 / 28009 Madrid / Spain

BLAST OFF! #2 / ??
8 1/2 x 11 - copied - 30 pgs
Contents - one two-page interview with the Von Zippers, one three-page interview with the Hi-Fives, one five-page interview with the Smugglers, Sam the Sham and the Pharaohs, some punk rock record reviews, and late-breaking coverage of 'Super-Barrio's' presidential bid. See, the Canadians actually do take an interest in American electoral politics, no matter how minor. Garage punk, or rather what passes for it in the latter half of 1996. Nice 'zine. (JH)
172 Ayer Ave. / Moncton, NB / E1C 8G8 / Canada

BOTTOM FEEDER #1/ $1 ppd
5 1/2 x 8 1/2 - copied - 52 pgs
Another personal zine, this one with stories of dining and ditching, hair-dying tips, dating, including horrifying reviews of all the boys and girl she has dated. I'm glad this is not a common practice. She also puts in a how-to knit article and ideas on shoplifting, etc. (MJW)
Robyn Stephens / 201 Vairo Blvd #216A / State College, PA 16803

CATCH 22 #5 / $1 ppd
5 1/2 x 8 1/2 - offset - 32 pgs
This zine is really great in some spots and kinda bad in others. The things I liked the most were the scams : orange box, postal tricks, phone stuff, explosives, ATMs, and computers. These are well described and worth the zine price itself. However, critiques of late-night T.V., whining about Windows 95 and libertarian views on drug laws seemed sleepy and trivial compared to all the hands on excitement of scams and good interviews with interesting people about jail, graffiti, and cops. This zine has something for everyone, especially the criminally minded. Get it. (TT)
4915 Woodbury Dr. / Erie, PA 16510-6413

CHAOS COMIX #30 / $1ppd
5 1/2 x 8 - copied - 18 pgs
Short comix, largely about drunk dumb punx. The art is cartoon-ish and goes with the

material. They make fun of Render Useless. This issue is "free for girls with big tits" and if you're looking for "obnoxious" moronic sexism, you'll find it here. (JM)
#3, 1912 Duchess St / Victoria, BC / V8R-4W1 / Canada

CHEAPSKATE #2 / $1 ppd
8 1/2 x 11 - copied - 36 pgs
Mostly autobiographical stories, some reviews of music, movies, macaroni, etc. A wacky interview with Against All Authority and Bobby Steele from The Undead. This would probably be another standard, boring, asthetically stale zine if it wasn't for Erik's great sense of humor and honesty. A fun read with occasional serious jabs. The story about the Michigan Best Bagger Contest made this worth a buck. (TT)
81 Oak dale Blvd. / Pleasant Ridge, MI. 48069-1039

DIG IT! #10 / $4.00
12 x 8 - offset - 44 pgs - French
If you like garage punk this zine will put you in touch with the French scene. There are interviews with Squares, Animal Records, Nick Kent, Electrocuting Elvis, The Loons plus others. But "Through The Grapevine" is where you'll pick up what's happening here. Excellent zine with cool lay-out! (HH)
32 Rue Pharaon / 31000 Toulouse / France

DON"T HAVE A COW #1 / $2.00 ppd
8 1/2 x 11 - copied - 20 pgs
This one is a full on animal liberation zine, with a lot of photos that are from PETA. The articles are really good, but I question where they got their information, and who wrote these pieces because it isn't listed. Very well thought out, and informative, and if the editor of this zine wrote theses articles, he/she is totally brilliant, and pretty right on. I got something out of this, maybe you will too. (LU)
422 Houston Hall / Tufts University / Medford, MA 02155

DON'T SHOOT, IT'S ONLY COMICS #1 (Vol.2) / $3.00 ppd
8 1/2 x 11 - offset - 56 pgs
The unifying theme of this particular issue is 'comics without words', and features contributions form the likes of James Kochalka, Steven J. Brooks, Eric Drooker, Max Reinhart, and others. I like the anthologies that this comic has printed in the past and certainly will in the future, I think that their 'no dialogue' approach might be tough for some of the artists to work with, but at least it can be enjoyed by non-English speakers. Kind of a mixed bag in terms of quality, but there's still some neat stuff in this one regardless. Another 'zine that deserves your support and valuable reading time. (JH)
140A Harvard Ave #308 / Allston, MA 02134

DWGSHT #8 / $1.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
I don't know how typical this is, but it's definitely not your run of the mill zine. Picture a cross between a term paper and a punk zine. There's a short, well researched article about the Attica Prison riot of 1971 and another on the assassination of President McKinley. Plus letters, columns, an interview with Code XIII, and the usual reviews. (JW)

PO Box 701 / Annapolis MD 21404

EARQUAKE #49 / $2.00
8 x 5 1/2 - printed - 28 pgs - French
This steady long time zine has interviews with Strain, MU 330, Skunk, Les Partisans, Fuckface and Zabriskie Point. There are also lots of reviews of new record releases. (HH)
Frederic Leca / 55 rue St Jean / 88300 Neufchateau / France

EARQUAKE #48 / $2.00 ppd
8 1/2 X 5 1/2 - copied - 28 pgs
This seems to be a fairly standard punk zine all the usual things are here, reviews, interviews and show reviews, all seem to be done well. If I could read French, I could probably tell you more. (JW)
Leca Frederic / Le Menil / 88160 Le Thillot / France

EVERYBODY IS AN ANARCHIST
#1 / 1 stamp
5 1/2 x 4 1/4 - copied - 28 pgs
A cute handwritten, mainly autobiographical zine. Funny very short stories about youthful mishaps, dreams, pics, some sappy stuff. This is earnest, homegrown, and I think you could scare up a measly stamp for it. (TT)
957 Chelsea Ct. / Holland, MI 49423

EX NIHILO # 19 / $2 ppd
8 1/2 x 11 - copied - 36 pgs
Wow. This is excellent (what a month for zines!). Super in-depth, intellectual interviews with everyone from the editor of my favorite porn mag, Leg Show, to MRR's own Tim Yohannon. Plus essays and some fiction. Who would have guessed you could be this intellectual without being pretentious? This also has a cool thing on the people who run the Museum of Death and some other stuff and it's well written to boot. Buy it. (CS)
563 Broadway #6 / El Cajon, CA 92021

FECAL FORCES #5 / $4 ppd / English
8 1/2 x 11 - copied - 24 pgs
First zine I've seen from Croatia. It brings a cool perspective on bands interviewed and music happenings from this former Yugoslavian country. Interviews include Bad Influence, Eidos, Offrande, Schmrtz Theater, Terveet Kadet, Esoteric, Sweet Noise of Silence and G-horsturz. There's also show and record reviews. Good zine to get if you're interested in the region. (JX)
Sv. Dvha 30 / 34000 Pozega / Croatia

FLIPSIDE #104 / $3.00
8 1/2 x 11 - copied - 160 pgs
What could be said about Flipside that has not already been said? Interviews with punk icons Rat Scabies and Richard Hell (interviewed separately, of course), both of which were pretty neat. Hell talks mostly about his new novel, which can get pretty tedious at times. Informative interviews with Karp, Tongue, Romantic Gorilla, and Blanks 77. This issue is rounded out with the usual record and zine reviews, and columns. Biggest detractor: the slick, prominent major label ads running throughout the magazine. (CW)
PO Box 60790 / Pasadena, CA 91116

FUCKTOOTH #21 / $3.00 ppd
5 1/2 x 8 1/2 - copied - 90 pgs
Good god, there's a lot of reading involved here, and the type is somewhat tiny. I mean this thing is jammed with text!! The main bulk of this issue revolves around what the various writers feel is their definition of punk and the need for community (exploring both sides of the topic at the same time), with interviews from Chris Boarts, Dan Halligan, Bill Reidy, etc. Then there are words and thoughts of other things on Jen's mind that are not totally related to punk (and that's not a bad thing mind you), plus reviews, art and more. I haven't quite finished reading this yet, it probably won't be sometime for another two weeks or so until I do. Seriously. (MA)
Jen Angel / PO Box 3593 / Columbus, OH 43210

FUZZBALL #2 / $3
10 1/2 x 8 - newsprint - 56 pgs
Inside this beautifully laid out music zine from our friends down under, no ads and large print go hand in hand. It contains lengthy interviews with more Aussie bands than you can shake a stick at. A few of the bands are Bodyjar, Citizen Waste, Crettins Puddle, and a handful more. These interviews are silly because they ask questions like what the bands favorite Pez flavors are. Includes the usual zine, record, and gig reviews, plus a funny page on how to relieve stress. A lot of work went into this, and it shows. If you're wondering about the Chelsea, Australia scene, then this is not to be missed. A great front and back cover round out this zine that surpassed all of my expectations. (RD)
PO Box 408 / Chelsea / Vic 3196 / Australia

GOORGH! #19 / $3.00
8 x 6 - printed - 36 pgs - French
This small zine from the south of France has interviews with the bands Prohibition, Opstand, Scraps, Belly Button and Chronik. There are also plenty of new record reviews and a scene report from Italy. (HH)
6 Allees de la Chenaie / 33200 Bordeaux / France

HARO #3 / $3.00
8 x 5 - printed - 60 pgs - French
This zine has a straight edge feel to it, but is definitely anti-racist and anti-fascist.. There are interviews with Faction Zero, Implosion, Schizma, Innocent Blood and other Swiss bands. There are also some record reviews. (HH)
Ivan Grunder / 5 Rue B. Menn / 1205 Geneve / Switzerland

HAVE A GOOD LAUGH #27 / $5 ppd
5 1 /2 x 8 1 / 2 - copied - 36 pgs
Well, this is definitely an excellent zine as far as the writing and layout are concerned. The guy who does this is funny as hell and I found myself laughing out loud through much of this. He really puts the screws to the upper-class in several pieces and I even enjoyed reading his record reviews. As for his interviewing skills let me just say that the English Dogs interview is one of the best that I've read, period. He asks tough questions that are a good mix of the serious and the light-hearted and the responses are much the same. Some of the humor is a bit crude and I can see quite a few people being put off by it, but as far as I'm concerned this is one aptly named zine. (RM)
Trev / 57 Briardene, Burnopfield / Newcastle, Upon- Tyne NE16 6LJ / England

HING FAT #3 / free
5 1/2 x 8 1/2 - copied - 24 pgs
This is an earth friendly zine with the interesting vegan views. This is one of those zines that you retain a lot of knowledge from. The zine contains articles on Leonard Peltier, good show pictures (Torches To Rome), and organic food growing/purchasing tips. I was a bit confused though when this zine had an article on using hemp and recycled papers but when you flip back a couple pages there is a blank page...? (BN)
1737 M St. / Lincoln, NE 68508

HOOFSIP #25 / $2 ppd
8 1 / 2 x 11 - copied - 26 pgs
Oh, for cryin' out loud! This zine looks good and I'm sure they've put a good deal of money into it, but this is about as exciting as watching a video on cells division. It's not funny, it's not interesting and I can't think of a single positive thing to say (I suppose the layout is good). My advice to these fellows would be to pick up a copy of Temp. Slave or Tales From Blargg and take some notes. This issue also comes with the usual zine and record reviews as well as interviews with the likes of His Name is Alive and Fat Axis. (RM)
LF Productions / 3505 Lockheed Dr / Waterford, MI 48329

HOSTILE #1 / $1.00 or trade
8 1/2 x 5 1/2 - copied - 16 pgs
Short, but to the point. A good solo effort, especially for a first effort. there's a very good article on the first Amendment and why it's more important to defend people who's views you find repugnant, than those you agree with. Plus reviews and a local scene report. (JW)
Johnny Smith / 434 Bridger Rd. / Lincoln NE 68521

HYBRID MOMENTS #7 / $2.50 ppd
8 1/ 2 x 11 - copied - 98 pgs
It's thick, it's dense, it's much better than most fanzines that take their names from Misfits song titles. Despite the fact that this good-sized 'zine contains some poetry (dealing with the usual macabre subject matter that you might expect from the independent punk rock press), there's neat art, some fiction, lists of recommended films and a quickie interview with the Stiffs, or 'Stiffs, Inc.', or whatever they might be called. It would have all easily fit on thirty condensed pages however - why all the unnecessary white space between all the graphics and text? (JH)
Peter Edmond / PO Box 14 / Albertson, NY 11507

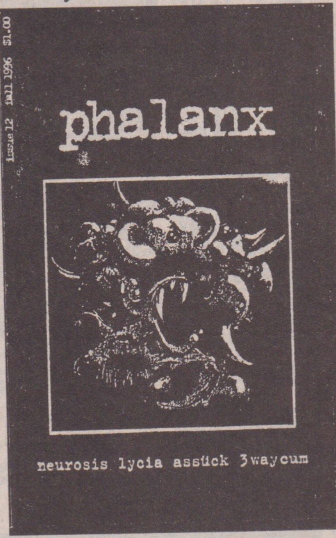
IDEAL SOLUTION #3 / $1 ppd
10 1/2 x 8 1/2 - copied - 30 pgs
It starts out with a long, rambling, insulting letter badly in need of editing. Next is a column about different groups, such as skins, rudies, hippies, etc., and their differences. This article is pretty dull, but I guess in a way it is kind of interesting. The only thing worth mentioning is a truly offbeat and funny story of an old man relieving himself in a pumpkin. Also has a painfully generic interview with Regatta 69, and a good interview with film maker Evan Jacobs that saves face for the rest of this dull zine. (RD)
PO Box 5002 / Cary, NC 27512

INDY #15 / $2.95 ppd
6 x 7 1/2 - offset - 56 pgs
A magazine that touts itself as "The Guide to Alternative Comix" (their emphasis) is taking quite a burden upon itself - kind of like how Factsheet Five claims to be the "definitive guide to the 'zine revolution". Any semi-underground phenomenon like self-published comics changes far too quickly for any one particular magazine to sort it all out. That said, these folks actually do a pretty good job with that impossible task. The usual reviews and - ugh - 'industry news' are included here, as well as some contributions by James Kochalka, Shannon Wheeler, Kate Kamper, and others. I'm not that familiar with a fair number of these reviewed artists - I guess I don't go to the right corner of the comic-book store or something - but I'd like to see more. It's a success in that respect, I guess. (JH)
611 NW 34th Dr. / Gainesville, FL 32607-2429

INNER MUSCLE #5 / $2.00 or stamps
8 1/2 x 11 - offset - 70 pgs
You don't know how nice it is reading good record reviews for a change (or maybe you do), and this 'zine has plenty of them, and quite a bit more. Clean graphics, rants against Tabitha Soren (I would have hardly thought she was worth the effort, but apparently they feel otherwise), 'zines, anecdotes, personal reminiscences. All the things that 'good' 'zines are supposed to have, and it can be yours for only six postage stamps. (JH)
PO Box 8681 / Missoula, MN 59807-8681

IT'S A LIFE #4 / 3 IRC's
8 1/2 x 5 1/2 - copied - 76 pgs
Lots of interviews and an article on the origins of psychobilly take up most of the pages. There's also a bunch of reviews and a few pages about the Boston scene. Plenty of information here, you'll need more than one sitting to get through this, but it's worth the time. In English. (JW)
Roel / Kapelaniestraat 27 / 6031 BW Nederweert / The Netherlands

JADE'S RED ROOM # 4 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 26 pgs
Punk zine with the Street Punk style. This is one of the better zines I have read through the years. I had actually stayed focused through the readings of this zine. This zine contains the personal (day to day) stories of going to shows, disliking racism (letter), and being around junkies. The zine contains a great (humorous) show review section (with Blanks '77) and an entertaining story on eating at Taco Bell. This zine was not a waste of my time. (BN)
75 Third Ave. / Box 2015 / New York, New York 10003



JOIN KAO #1 / $3.00 ppd
8 1/2 x 11 - newsprint - 48 pgs
As soon as I opened this up I was blown away with the layouts of this zine. It's all done on computer but still has the personal feel that's achieved from a good cut and paste layout. Not only does this zine look good, the contents are equally interesting and appealing with interviews from Melt Banana, Six Pence, Turboneger, and Sabot, not to mention reviews, short stories, and good columns. This is one zine that should not be missed. In a perfect world this zine would come out on a monthly basis... (MA)
T. Nielsen / Faerøgade 57 3th / 9000 Aalborg / Denmark

KERB #1 / $1 + 1 stamp
8 1/2 x 11 - copied - 20 pgs
Although nominally a skazine (KERB stands for Kiss Every Rude Boy) this is more a personal/anti-Syracuse hardcore scene zine. It's cool. I liked the pictures, I liked the hell of sloppy layout. It was funny. There's no real articles to speak of, mostly just messy handwriting and poorly photocopied pictures. But that's kind of cool in its own way. (CS)
6643 Golf Course Rd / Rome, NY 13440

LIGHTER #4/1 stamp
8 1/2 x 11 - copied - 24 pgs
This is a pretty funny zine done by a guy who has no friends at some hick college. Some of the stories are funny because they're supposed to be, some are funny despite the stories, and some I couldn't tell. I liked the part where he spits out random thoughts, including stuff like (this isn't an exact quote) "My hair looked really bad, so I combed it, which I hadn't done in years. It looked really good then, so if your hair looks really bad, maybe you should comb it." The whole thing is like that. (CS)
Kevin Kain / 1907 Farrell Hall / Delhi, NY 13753

MOTORCYCHO #7 / $1, 2 stamps
3 x 5 1/2 - printed - 18 pgs
By the bikers, for the bikers, about the bikers. Handy tips on how to crash properly, a top ten list of Evel Knievel's jumps, various reviews, etc. An attractive and informational digest in easy-to-cram-in-your-pocket form. If you're into motorcycles, you'll probably dig this. (JN)
PO Box 1564 / Point Roberts, WA 98281-1564

MOUNTAIN #32 / $1.00
4 1/4 x 5 1/2 - copied - 48 pgs
This is the biggest issue yet!! This issue is kind of like a "What I did on my summer vacation" report. It begins with the Seein' Red shows on the East Coast and goes into Chris' travels in Europe, and all that happened there, with photos on just about every page. The observations are interesting, sometimes humorous, and full of insight. If you like personal zines, this one will feed your appetite. (MA)
PO Box 1172 / Huntington, NY 11743-0656

THE MUCKRAKER #4 / $1 stamps
5 1/2 x 4 - copied - 40 pgs
David's through with college, leaving the smalltown muck of Southbend, Indiana, but first he's gonna take you there with mullet reviews, stories and history of the people, the college, the street scene in Southbend (that town near Chicago with the catholic college).......meet Melvin the con man, the strawberry kid, various roommates he's had, some with mullet, and other Southbend characters. It's all good in a rainy, tiny northwest town when you got a band, some beer, and a basement to cram 40 other people in.......the stories in The muckraker are awesome, get it! (HR)
David Mcmahon / PO Box 1138 / Notre Dame, IN 46556

NO REASON #1 / $1.00+ 2 stamps or $2.00 ppd
8 1/2 x 11 - newsprint - 40 pgs
This zine contains a Straight-Edge theme. This zine in the beginning came on to me as a very mediocre one but as I read on I started to

enjoy it a little more. The zine contains five interviews and the only interview I was really impressed with was the one on Redemption 87. A good article on the militant ways of the Straight-Edge scene, a tacky reprint of the MRR interview with Youth Of Today, political articles, and the normal record reviews. (BN)
4114 Haggerstown Hall / College Park, MD 20742

NOSABE/NOCONSTESTA #5 / $2 or trade
6 x 8 1/2 - copied - 40 pgs - Spanish
This is a cool zine from Argentina focusing heavily on the pop punk scene. It's mostly music oriented. There's interviews with the Buzzcocks, All You Can Eat, Bambix, Delmar, the Juggling Jugulars, Oliver, plus an article on Snuff. I laughed at the interview question about who was better, the Buzzcocks or Face to Face. There's also a Venezuela scene report and lots of reviews. (MD)
Federico Minuchin / C.C. 213 Suc. 12 (B) / C.P. 1412 / Buenos Aires / Argentina

OI PUNK #9 / $1 ppd
5 1 / 2 x 8 1 / 2 - copied - 24 pgs
To start things off I'd like to note that this is a split issue with "Children In a Jar" zine. This may be a bit thin but it did have a bit of charm that made it better than average. I particularly liked the short piece entitled "Ska Sucks" because, well, most of it does. The comic on how to be "Hawd Core" is cool as is the kid talking on the phone comic. And although it's a terrible one, the interview with The Wimpy Dicks brought a tear of nostalgia to my eye. Last I'd heard they were all dead or incarcerated save Shawm. (RM)
PO Box 1369 / Katy, TX 77492

OX FACE THE FACTS #24 / $7.00 ppd
11 1/2 x 8 -printed - 116 pgs - German
I reviewed this issue last month, but this month the zine arrived with a CD of 27 bands from around the world. Some of the bands featured are Basement Brats, Jawbox, Horace Pinker, US Bombs, and The Fuck Ups. Soon as I find a friend with a CD player I'm gonna give this thing a listen, it looks good! (HH)
PO Box 14 34 45 / 45264 Essen / Germany

PASSIVITY = COMPLIANCE #1 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
For a first issue, this guy has it together!! Apparently the editor used to do a zine called The Plot Sickens, which only survived one issue, and that came out over 11 1/2 years ago!!!! Anyways, there's a lot of reading here, and plenty of graphics to break up the text, keeping it interesting on all levels. Interviews are with Underclass, Those Who Survived The Plague, and an article on the Cult Maniax. There's also journal excerpts, fiction, reviews, and more. Highly recommended. (MA)
Rich Levene / 15 Sparrow Sq. / Eastleigh / Hants / SO50 9LB / UK

PHALANX #12 / $2.00 ppd
5 1/2 x 8 1/2 - copied - 32 pgs
Well, this is the second to last issue of this excellent zine. It's too bad, because each issue shows a large improvement over the last one. The layouts are tighter, the interviews are better, and there's more attitude and anger in the columns. This issue has interviews with Lycia, Nerosis, 3 Way Cum, and Assuck. Then there's columns, some experimental writing, reviews, and art. Phalanx offers a bleak and cold look at the world, but then again life these days isn't exactly a rainbow... (MA)
Brian / 7100 E. Evans Ave. #329A / Denver, CO 80224

POCKET FULL OF CHUMP CHANGE #3 / $2 ppd
8 1/2 x 11 - copied - 40 pgs
Why don't you have this yet? This is so well written, and so funny, that it makes you actually read and enjoy interviews with bands you didn't think you'd ever read an interview with again (like MTX, New Bomb Turks, and a ton of other pop punk bands). Who would have believed MTX or New Bomb Turks had anything left to say? But when you read this, the editor manages to wrangle funny, intelligent interviews out of them. There are also some super funny stories, a skitch of personal stuff, and some reviews (that I didn't read). This is awesome. Yeah, it's a "pop-punk" zine, but so what? 10 out of 10. Two thumbs up, etc etc. (and I'm not just saying this because he mentions going to parties in Allston) Go buy now. (CS)
29 Mailloux Ter / Dracut, MA 01826

POLY MANIFESTO #1 / $1 ppd
8 1/2 x 11 - printed - 16 pgs
I think this is a free paper done out of a school called Cal Poly in San Luis Obispo, CA. It's largely filled with columns/articles about local/school issues as well as stories about drinking, libertarianism, tv is bad, anti-frat, etc. Also interviews Numbskull in some detail, mostly about local stuff. Pretty well done, a good deal for you SLO cretins. (JM)
Kevin Burns / 1805 Lima Dr. / SLO, CA 93405

POOL DUST #26 / $2 ppd or trade
8 1/2 x 11 - newsprint - 72 pgs
Nice to see this one returning to the fray. Hardcore vert action throughout. Includes local (Seattle) and international coverage, including a road trip down the West coast and a tour of hot European spots. Pool Dust represents the raw, anarchic attitude of skating, more so than the glossy, sterile world of Thrasher or Transworld or the shock-value toting, style conscious Big Brother. This hearkens back to the time when punk rock and skateboarding went hand in hand, before big pants and little wheels became the norm. Honest and up front, and written with passion. The real thing. (AM)
PO Box 85664 / Seattle, WA 98145-1664

PUNK FICTION #2 / $1 + 1 stamp
5 1/2 x 8 1/2 - copied - 44 pgs
This is a Canadian punk/ska zine with pretty cool essays about "Being lesbian", scene commentary, the KKK in Canada, violence, UFO's and a great and entertaining piece on "The importance of a pit". Rounded off with a Planet Smashers interview and other random tidbits. The money you spend on this zine goes towards "Punx Against Profits" who will use it to put on shows. They spent good time on this zine, buy it so they can have some fun. (TT)
1011 Upper Middle Rd. East #1314 / Oakville, ON / L6H 2Z2 / Canada

PUNK PLANET #15 / $2.00 ppd
8 1/2 x 11 - newsprint - 120 pgs
For a second I thought about putting this in the listings section, just cuz it always gets a review, and is just so huge now, that everyone must know about PP by now. Well, there is probably some kid in the middle of Idaho who needs to know where he can get his full on punk fix. So, here's the review. In this issue we have a great interview with Sarah Dyer of Action girl comics, who by the way rocks. This issue of PP should be read just for that. Amongst other things, they've got it so it is pretty well rounded, and wholesome. Except for the Crawford comic. Those just suck, and are pure poop most of the time. (LU)
PO Box 464 / Chicago, IL 60690

RIGSBY #4 / $3.00 ppd
8 1/2 x 5 1/2 - copied - 48 pgs
There's two reasons to read this zine. The interviews are good and (more importantly) there's a review section for Hong Kong action movies. The rest of it is pretty standard, reviews of various shows and music releases, some columns and a few other odds and ends. Overall pretty decent. Interviews with Snap-her, Gas Huffer, Dancing French Liberals of '48, and No Legs. (JW)
Just One Life Collective / 142 Springfield Rd. / Brighton East Essex / BN1 6BZ / UK

ROHRZU #10 / $8.00
8 x 5 1/2 - copied - 96 pgs - German
This is definitely fun beer drinking German punk. Interviews are with Jack Of All Trades, Aus-Rotten, and the Trash Brats, plus there are lots of other assorted information items including some comics. Finally there are plenty of record, zine and show reviews. This issue also comes with a compilation 7 inch record that is reviewed in this issue of MRR. (HH)
Marko Drawe / Schwedter Str. 94 / 17291 Prenzlau / Germany

SAL SI PUEDES #2 / $3 ppd
8 1/2 x 11 - offset - 40 pgs
The slick looking zines are all mine this month. Here's a kinda punk rock, Chicano zine that's fairly intellectual. I'm a big fan of linear writing, so I had a hard time deciphering some of this, especially coupled with the fact that there's a lot of Spanish phrases I can't understand. There's a cool interview with East LA mural artist Willie Herron, some conspiracy theories, lots of ideas, stuff on police abuse, L.A., etc. It uses quotes from a wide array of sources, from Rob Halford to Michael Parenti to DRI and lots more. Many reviews. A strong zine which seems like a lot of thought and effort went into it. (MJW)
City Terrace / Box 376 / 2168 S. Atlantic Blvd. / Monterey Park, CA 91754

SATIRE #6 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
Here's a zine on the life and times of Thunder Bay, Ontario. All the music stuff, fun stuff and boring stuff of small town living for punks. There's articles on hemp, friends, traveling, scene news and local bands. To top it off, there's record reviews too.(JX)
Harris / 428 Oliver Rd. / Thunder Bay, ON / P7B 2G3 / Canada

SCREAMING SHEEP #5 / 3,000 Lira or equivalent / 8 1/2 x 6 -copied- 20 pgs
Jessy and Barbs are two space alien sheep from outer space who now reside in Venice, Italy. I don't know much about Italy, but they review a lot of Italian Bands and fanzines, and give lists of shows. There's some interviews with some Italian pop punk bands too, that I've never heard of, but it's pretty interesting to read about other places/scenes, so check it out. (HR)
Jessy & Barbs / Via Dei Vescovi 37. / 35038 Torreglia (PD) / Italy

SLEESTACK #4 / $1.00 and 2 stamps
5 1/2 x 8 1/2 - copied - 32 pgs
Sleestack rules straight up! There's no bullshit whining or pretentious stands to be found in this zine, just plain old punk styled fun. Apparently, this zine has a cult following: fans in Vancouver have gone so far as to deface churches with the almighty Sleestack logo! This issue attacks rollerbladers, pokes fun at heshers (how can't you), reviews outdated Atari 2600 tapes, and provides the reader with some interesting scams (though the hi-tech phone recording one is incomplete). This issue is rounded out with a good Misfits interview, funny gossip, and some road trip stuff. This is my pick of the month. (CW)
2027 Eastlake Ave E. #306 / Seattle, WA 98102

SOUL DOUBT #2 / $1 ppd
8 1/2 x 11 - copied - 53 pgs
This is the "Star Wars" issue. Inside this thick and beefy package you'll find an interview with an honest-to-God Wookie, why Yoda is vegan, angels and aliens, collectivism, interviews with Weston, Shift, and the Usuals, Simpsons trivia, and so much more than I can sum up in one paragraph. My only gripe is the amount of Fat, Epitaph, and Lookout! ads. Hunker down with this sucker for the Winter. (RD)
PO Box 15153 / Gainesville, FL 32604

SOCIAL UNREST #5 / $2.00 ppd
8 1/2 x 11 - newsprint - 28 pgs
This zine does a great job of combining punk and politics together. This installment has articles on the E.Z.L.N., Class Struggle, vegetarianism, boycotts, and more. There's also an interview with Litmus Green, columns, reviews, and more. (MA)
Mail Box 138 / 4001 Stockdale Hwy / Bakersfield, CA 93309

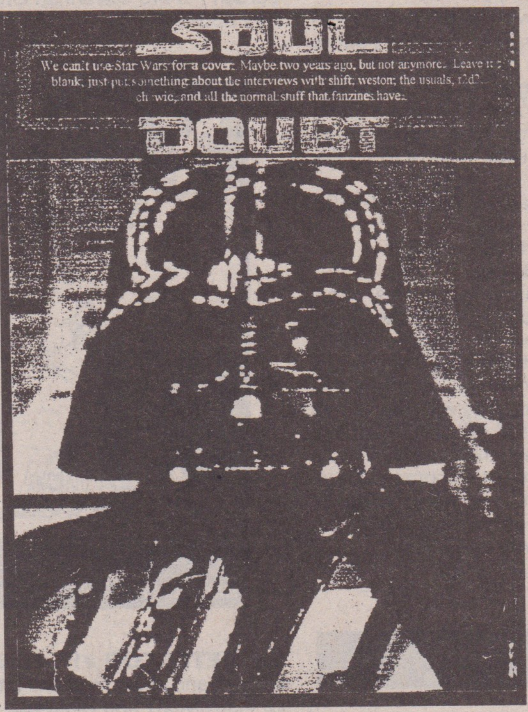
SPAGHETTI DINNER AND DANCING #6 / $1 ppd
8 1/2 x 5 1/2 - offset - 18 pgs
This breezy read is an "all zine" issue with short and sweet interviews with the editors of such zines as It's Alive, Chumpire, SicTeen, Bantha Fodder, Cool Bean Press, and the one and only (drum roll, please) Randy! of Spaghetti Dinner and Dancing! Reviews and a couple of plugs for cool bands round out this entertaining rag. (RD)
Randy / PO Box 2536 / Missoula, MT 59806

SPONGEY MONKEY #4 / $1
8 1/2 x 11 - copied - 36 pgs
A better than average read coming from the zine scene this month. I like the overall spirit of this zine, and inside are interviews with Unwound, Pansy Division and Thanatos. There's also writing about growing up punk in a small town, which I'm sure many of us can relate to. Then there's a Tennessee road trip as well as lots of record, show and zine reviews. Check it out. (MD)
Kelly & Chris / 416 Jeff Davis St. / Waveland, MS 39576

SQUEEL #1 / $3 ppd
8 1/2 x 11 - printed - 36 pgs
Interviews with AFI, Skanking Pickle, Mighty Mighty Bosstones, Swinging Utters, plus lots of other articles that you usually find in a first issue. Overall, very well done. (CS)
PO Box 1464 / San Ramon, CA 94583

SUB-PULSE #2 / $1.00 ppd
8 1/2 x 11 - offset - 40 pgs
Interviews with the likes of punk-rock mavens the Blanks '77, Squirtgun, hardcore reviews, 'zine listings, columns, and progressively-minded editorials on various social ills and what have you. (JH)
2412 Slayback St. / Urbana, IL 61802

SUBURBAN VOICE #39 / $4 ppd
8 1/2 x 11 - newsprint - 96 pgs
Another fine issue of Suburban Voice, with interviews on Churn, Doc Hopper, Girls Against Boys, Lifetime, No Use For A Name, Parasites, Propagandhi, Sicko, Strife and Tub. There's also the usual array of columns and record and zine reviews. A good issue, and it comes with a 7" comp with Fed Up, Tub and John Cougar Concentration Camp. (JX)
PO Box 2746 / Lynn, MA 01903



TERRORPOP #4 / $5.00
11 1/2 x 8 - offset - 56 pgs - Swedish
This excellent zine mixes punk, hardcore and oi with enough anarchy and nazi-bashing to make anyone want to jump and shout. Interviews with UK Subs, Blaggers ITA, Oppressed, Stukas, and Coca Carola. There are also loads of new record reviews and lots of cool photos. (HH)
Storgatan 1 / 582 23 Linkoping / Sweden

THE PACT / $1 ppd
5 1/2 x 8 1/2 - copied - 16 pgs
Another cool little comic from the Migraine folks, about selling your soul to the devil. I'm not going to give the story away, but it is funny, and rest assured if it's from Migraine it's nicely drawn, clean to look at and a pleasure to own. Easily worth your dollar. (AM)
Migraine / PO Box 2337 / Berkeley, CA 94702

THINK #5 / ?
5 1 / 2 x 8 1 / 2 - copied - 12 pgs
There's not much to this zine. It's basically a bunch of short rants by the author along with show, record and zine reviews. The topics covered include political apathy within the punk scene and youth culture as well as a one pager on asking the question when did wearing red laces became associated with being a Nazi.? Pretty slim pickings. (RM)
21 Hollywood Ave / Albany, NY 12208

TRAILER TRASH #7 / $2 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
This is a neat little zine from Memphis. There's an interesting letters page, a bunch of record and zine reviews, and an interview with writer/spoken word "artist" Maggie Estep, but the best things about this are the pieces on pranks and the story about being obsessive about toilet cleanliness. (AM)
PO Box 753086 / Memphis, TN 38175-3086

TUTTI FOOT #4 / $1 + 2 stamps
5 1/2 x 8 1/2 - copied - 40 pgs
Totally enthusiastic ska zine covering (amonmg others) Dance Hall Crashers, Cherry Popping Daddies, Janitors Against Apartheid, Out of Order and more. Plus a bunch of 80's references, and reviews too. Cool. (CS)
850 NE 209 Terr. # 101 / Miami, FL 33179

UNDER THE VOLCANO #34 / $3 ppd
8 1/2 x 11 - offset - 60 pgs
This is an odd Lawng Island zine with a ton of interviews. Odd because it has some standard big punk rock zine stuff like columns, tons of ads, 11 pages of reviews, but it also has interviews with some incongruous bands. Well, there's Tribe 8 and Iceburn, but there's also Troma Films, Re-Constriction Records, Controlled Bleeding and other electronic folks. Also in possession of a L.I. scene report and a sleazy review of the Sleaze Fest. Naked ladies, yahoo. (MJW)
PO Box 236 / Nesconset, NY 11767

UPHEAVAL #1 / $1.00 ppd
5 1/2 x 8 1/2 - copied - 44 pgs
Here's a new fanzine that shows promise. The coverage of music is good, with interviews from Homo Militia, Katastrofialue, Opposition, Simbiose, Eucharist, Chris Jensen, and Distraught. There's also a load of opinions and reviews. There's an over all attitude of wanting more out of life that what's given to us by the powers that be, and that's understandable. The editor is looking to trade with people from Central and South America. (MA)
Craig / PO Box 471 / Allston, MA 02134

UPSIDE DOWN TUESDAYS #2 / $2
5 1/2 x 8 1/2 - copied- 36 pages
Solid zine out of the East Bay that focuses primarily upon personal experiences. Wendy O Matic and TI Cabrera contribute several poems. Editor Dave Salad adds to a story he began in his first issue, and reminisces about some scary childhood camping trip. The most interesting article in the zine is entitled Escape From New York, about a freight hoppers trip from the Big Apple to Oakland. This issue is rounded out with columns, recipes for some simple herbal aphrodisiacs, and some excellent graffiti art graphics. good issue. (CW)
Dave Salad / 530 44th St. / Oakland, CA 94609

WAITER, THERE'S A CONSPIRACY IN MY SOUP #5 / $3 ppd
8 1/2 x 11 - copied - 32 pgs
This is amazing! Not to mention the zine itself, with this issue I got: One Iron Maiden poster from a 1984 Kerrang; 96 "20% off" stickers; A color slide of a Spanish wedding; Various clippings from newspapers and periodicals, including TV Guide; What appears to be a cruise ship newsletter. A package of cereal (including prize); A large, full color poster for a Canadian rock festival; A free tape of questionable quality; One insole; One Kinko's highlighter pen (green); A photograph of a large Genius. (AM)

WE ARENT THE WORLD #8 / $1 ppd
8 1/2 x 11 - copied - 24 pgs
At first I thought this was an ok zine. Then i reread the beginning and saw that the editors had stolen someone's diary for a story and basically are shit talking some guy. Well maybe its a joke. it is kinda funny, but more dumb then funny and very high schoolish. Anyway there are a few other things in there along the same lines. (JX)
2208 N. 72 St. / Wauwatosa, WI 53213-1808

WORLD WAR 3 #24 / $5 ppd (?)
8 1/2 x 11 - printed - 96 pgs
WW3 is made up of illustrated stories; informative, stark, and beautiful. This is the "prison" issue and there's a wide variety of styles and viewpoints around the theme that prisons are a big part of the ever-increasing centralization of power by big business with the willing assistance of our elected officials. We hear from the incarcerated and their supporters as well as some quotes from management about how things are going and where they're headed. As always this is of the highest quality, be sure to check it out if you can. (JM)
PO Box 20271 / Tompkins Sq. Sta / New York, NY 10009

MORE LISTINGS

AWOL #2 / $1
The philosophy behind this well written zine is to solicit new members in their project which is to peacefully end the U.S. Military and ultimately to end war universally.
655 Sutter #514 / San Francisco, CA 94102

BETTER OFF DEAD #1 / free
Good first issue, if sparse. Columns, reviews, some stuff about MTV's Real World in Miami, and clippings from Rolling Stone. Tons of potential. Can't beat that price, either!
Thomas Theuermeister / 1627 Brickell Ave #2101 / Miami, FL 33129

COW / BOY LOVE #12 / $1 ?
Obviously composed by someone who just became of legal drinking age. Lots of writing on (duh) drinking, beatniks and the Olympics.
945 E. Alturas / Tucson, AZ 85719

EIIGY POCR OFF #1? / $.50 ppd
Rants and ramblings.
PO Box 1142 / Holland, OH 43528-1142

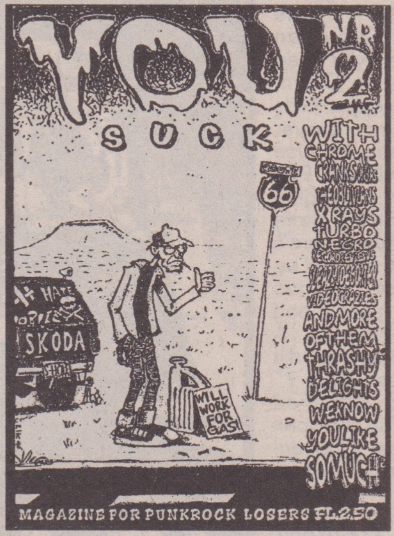
FOR THE LOVE OF GOD #? / $?
Somewhat personal, but brings up some pretty good topics. Small, and thrown together, but still with good intentions.
134 11th Ave. S. #211 / Hopkins, MN 55343

GARRET #1 / $.75 ppd
Tilt interview and general stories.
79 Deerfield Rd. / E. Brunswick, NJ 08816

I DEFY #4 / $1
Emo zine. Interviews with Still Life, Franklin, and Enkindel.
C Boland / 721 Corlies Ave / W. Allenhurst, NJ 07711

KILL...WHAT? #4 / 20 francs
French zine with interviews with Unsane, June Of 44,
Tortoise, and Mouthpiece.
9 Avenue de la Gare / 34 440 Nissan / France

LAS NINAS SON... #1 / $2 ppd
Mostly a comic zine.
Jordan / 8440 Savannah Chase / Eden Prairie, MN 55347



LIE DETECTOR #1 / .50,stamps, or trade
Record and show reviews. Interviews with Man Or AstroMan? and Blast-off.
Aubrey Sandoval / 4601 Rainbow NW / Albuquerque, NM 87114

LOST THOUGHTS #2 / $1.00
Poetry and record reviews.
Jessica Lamoreaux / 9671 Tavernor Rd / Wilton, CA. 95693-9625

NO SCENE ZINE #9 / 2 stamps
Lockjaw 44 and graf artist Frost. Two pages, real small type. Really, really small...
Booger / 3260 Starr #3 / Lincoln, NE 68503

QVIMBY'S QVEER STORE MAGALOG #4 / $2 ppd
Catalog for the store with stories and props all about the store.
1328 N. Damen Ave. / Chicago, IL 60622

RIOT GRRRL REVIEW #2 / 2 stamps ppd
Self Explanatory. Many, many reviews of riot-grrrl related projects, mainly zines but also including female-fronted or girl-positive music. Definitely useful, possibly essential. (AM)
PO Box 1791 / Fort Myers, FL 33902

RIOTER'S WORLD #7 / $2.00 ppd
Political zine with an anti-State stance that offers opinions on just about everything concerning us today from Prop. 209 to sexism to rage and more. Written in a way that's easy to follow, unlike the majority of political publications out there.
PO Box 13272 / Torrance, CA 90503

SAN JOSER #3 / 50¢ and two stamps
Smash the state and drink 40's, dude. Sort of anarchist zine with porn reviews, Godstomper interview, why Columbus was a bastard, reviews.
Patrick / 302 Copco Ln. / San Jose, CA 95123

SHOELACE #9 / $1.75 ppd
Lots of reviews,, some cartoons, interviews with Boxcar and Fats and more writing.
PO Box 7952 / W. Trenton, NJ 08628

SHUSTER ZINE #1 / 1 stamp ppd
A one-pager dedicated to unifying the Parkersburg, WV punk and hardcore scene. Seems to have a naively idealistic outlook, which could be connected to the heavy Krishna overtones. Good luck kid.
2414 1/2 Lynn St / Parkersburg, WV 26101

SMALL SAILOR #2 50p
Interviews with Rancid, I Spy, and Stab Happy.
P. Taylor / Flat 007 / room 10 / the Maltings / Whitemore Rd./ Basford, Nottingham / NG1 OHJ / England

SOAP N' SPIKES #1 / $1.00 or trade
Attitude, lots of attitude. Not much else though - unimaginative interviews and a top 10 list. Better luck next time.
Derek Dykeman / 3245 New St. / Burlington, ON / L7N 1M9 / Canada

SOMETHING FOR NOTHING #32 / free
A messily laid out Christian cut and paste zine that has cheesy rants on the government and beverage reviews(?).
516 Third St. NE / Masillon, OH 44646

SPECTACLES #1 (preview) / free
Slice-of-life comics. They're looking for "promotional help."
611 NW 34th Dr. / Gainesville, FL 32607

T.O.A. #1 / 2 stamps
Opinions, a word search, a few show reviews and a deconstruction of racial identity (why are these always written by Caucasians?).
PO Box 15104 / San Luis Obispo, CA 93406

THE SCHEME #2 / 3 stamps
Code 13, 25 ta Life, Missing Children, Rejuvenate, and Darkside NYC. Reviews and photos.
10 Garvey Dr. / Jamesburg, NJ 08831

TIDBITS #1 / 3 stamps
Record and show reviews. Reprinted list of companies that aided Hitler in WW II.
2435 Webster St. #A / Berkeley, CA 94705-2050

TURNING THE TIDE - Vol 9 #3 / $ 3.95
This is an anti- racist magazine. Full of letters from prison to the CIA selling crack cocaine to black urban ghettos.
PO Box 1055 / Culver City, CA 90232

VERA KRANT #20 / $2 ppd
Still lookin' good, still in Dutch.
J.C. Vera/ Oosterstraat 44 / 9711 NV Groningen / The Netherlands

WAKE UP AMERICA #2 / $1.00
Opinions, reviews, poetry, fiction, and a gang of ads.
Billy / PO Box 1662 / Newport, NC 28570

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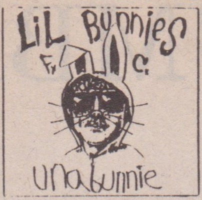

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924 Gilman Street Upcoming Shows

Ok, upcoming shows include a new band night on the 27th of December (only $3 to get in), Heckle on the 28th and, in January, on the 10th and 11th its the 5th annual Slap-a-Ham fiest grande with Hellnation, Man is the Bastard, Capitalist Casualities, Utter Bastard, and more. On the 25th of January is Pansy Division, February 1st has the Working Stiffs. But the big deal is the 3rd, 4th and 5th of January, because it's:

GILMAN STREET'S 10th Fucking Anniversary Weekend!

Friday the Third:
Scared of Chaka, Drags, Submission Hold, Rhythm Fix, The Peeches

Saturday the Fourth:
A.F.I., El Dopa, Art of Murder, plus a special guest

Sunday the Fifth:
Black Fork, Criminals, Subincision, and another special band

924 Gilman is the longest running volunteer run punk club in the country. Think about what that means. No fucking bosses. No fucking grown-ups. No one "in charge" (except who we, the members, pick). This is so fucking cool it makes my eyes want to bleed. And somehow, through all the typical fuck ups, scandals, crimes, we've been doing it for a DECADE. Gilman has outlasted Reagan, Bush, CIA crack-plots, the zoning comission, 2 "popularizations" of punk, nazis, earthquakes, brush fires, the loss of all the good drin–hangout spots, and its still going strong.

Shows are *still* only $5, with a $2 yearly membership Call (510) 525-9926 for up to date show information and directions. **Bands: we book months in advance. Call now for the summer.** The booking number is (510) 524-8180.

No racist, sexist, homophobic, major label bands will be booked. No drinking in or around the club. No graphitti, except *inside* the club. No fighting. No MTV reporters. Keep it cool, everyone just wants to have fun. Unity, etc. Meetings first and third Saturdays at 5pm, all are welcome.

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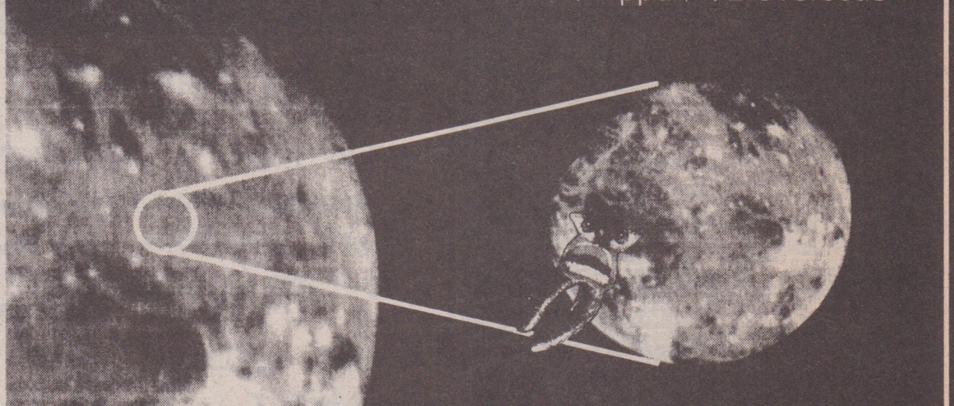

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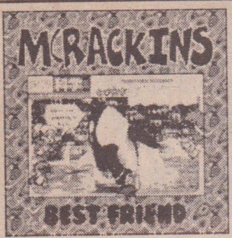

Canada's pop-punk kings new CD coming out January 10th.

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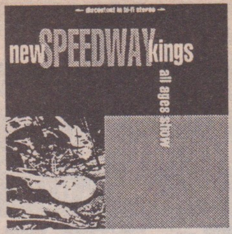

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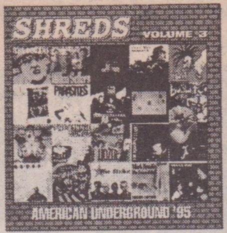

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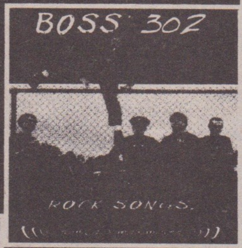

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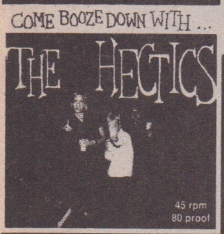

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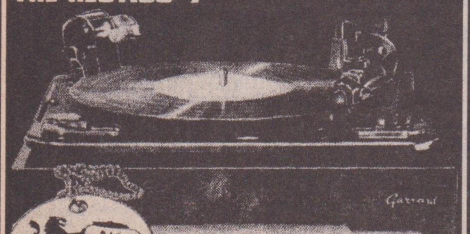

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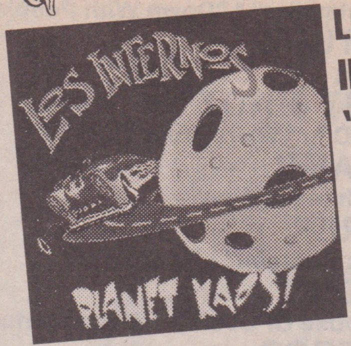

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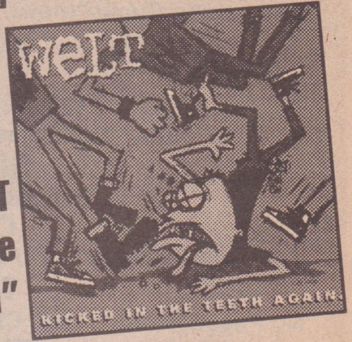

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NEVER, NEVER, NEVER trust this one: shop, mailorder "The Laughing Eskimo" from Sweden. The poor bastards!

WANTED: Rare Oi/Punk vinyl! Will pay well for these records in ex/mint shape only-Last Resort: Skinhead Anthems LP Skrewdriver: Hail Lp. Voice of Brit LP & 7", Back w/ Bang 12", other LPs on Rock-o-Rama plus early 7"s (You're So Dumb, Built Up, Invasion, etc.) Comps: Oi The Album LP, Carry On Oi (w/inner), No Surrender 1+2 LPs Leatherface: Cherry Knowle LP, (W/inner) plus any other vinyl 4-Skins: Fistful LP Business: Harry May 7", Smash the Discos LP Infra-Riot: Still Out LP Ruts: The Crack LP + Staring at 7" Wipers: Is This Real LP.. Write J.S. , 410 E. Denny Way #323, Seattle , WA 98122, USA

GAYE BYKERS ON ACID. I am looking for the Bykers' Drill Your Own Hole movie/video on Virgin. Anybody know where I can get a copy? If anybody out there knows where I can get G.B.O.A. merchandise or if you're a fan of the group please contact me! Tony Piscia, P.O. Box 167, Cedar Pt., IL 61316.

POLY BAGS FOR sale. 7" - 3 mils.: 100 for $5, 500 for $16. 1,000 for $26. 12" - 4mils.: 50 for $6.00, 100 for $11, 500 for $50. All prices ppd. Send cash or money order to Chris Cabay/ 429 Circle Ave./ Forest Park, IL 60130. I sometimes like to trade for hardcore records for my distro. Give me a call (708)366-5646. Please use home address, not POBoxes, so I can UPS the bags. Thanks.

VIDEO/AUDIO for sale/trade: CIV, W. Zombie, Op Ivy, GG, Bloody Mess, Type O, Guttermouth, Green Day, Lunachicks, STP, NoFX, Sick of It All, more...SASE or trade list to: JPV, POB 896, Tobyhanna, PA 18466.

JESUS LIZARD authorized live 7" for sale. Recorded in '91 @ The Cannibal Club, Austin, TX. 3 songs. ("Then Comes Dudley," "SDBJ," & "My Own Urine") $4.00 post paid. Brian Wybenga, 350 Madison S.E. Apt #3, Grand Rapids, MI 49503-4618.

ATTENTION PUNK AND SKA bands! I'm starting a cable access TV program with a mixture of sketch comedy and indie music videos. If you're in a band and want promotion, submit your VHS videos to: Gumbo TV, c/o Bill Nord, 523 SE 16th Terr., Cape Coral, FL 33990. Questions? Call: (941) 573-0174. Thanks!

"OI! IT'S PARTY TIME... Vol. 2," EP. Feat.: Ruin Bois, Torque Mada, Charge 69, Pobel & Gesocks. 4 Exclusive oi!/ punk tracks—limited ed: 500 blue vinyl/ 500 red vinyl. One By One, Bellevue, 56450 Theix, France. $5.00 ppd.

SALE: CFA 7" $45, Misfits Evillive 7" $50, Walk Among Us $40, Earth Ad $25, Beastie Boys 7" $70, Minor Threat Out Of Step-green cover $25. Send SASE for information; Palidrome Industries, 1805 Jancey St. #2, Pittsburgh, PA 15206.

MAXIMUMROCKNROLL music classifieds

FULLBENEFIT RECORDS—split 7" with Threeholepunch (hard edge, pop, sometimes political punk) and Thurd (catchy, original pop-punk) This reocrd is Five Dollars postage paid to Fullbenefit Records. 710 Hillsdale Crescent, Sudbury, Ontario, Canada P3E 3S8. (Make all cheques or Money Orders payable to John Purvis.)

GARAGE/PUNK/SURF 45's, LP's, CD's. Childish, Headcoats, Mummies, Monomen, Cynics, Lyres, RipOffs, Teengenerate, Jack O'Fire, Makers, A-Bones, etc. Labels include Estrus, Crypt, Radio X, Sympathy and more. Free catalog. Recluse Records, PO Box 41236, Rochester, NY 14604.

ARE YOU LOOKING FOR real alternative music? Testicle Bomb is by far the most intense noise hate core band you will ever hear! For a complete list of our extremely cheap 7"s, tapes, 8-tracks, videos, and t-shirts write to: Clayton Klein, 15510 Basalt St., Ramsey, MN 55303 (SASE if possible, if you do a zine write to us for interview!)

CRASH collective records-n-tapes. The displacements-retard hXc puns from Bainbridge Island (home of the rickets) Matrix-8th graders raw grrrl punky popshit. All tapes are $1 we also have The Unabombers 7" $3 plus PUD t-shirts for a catalog SASE: Crash, PO Box 10091 BI, WA 98110. No checks!

PUNK VINYL - I have Oi! the album + 500 items. Set sale. UK from Abrasive Wheels to The Wall, anarcho from A-heads to Zounds, US from Agent 86 to Yobs, Oi!/streetpunk from Angelic Upstarts to Vice Squad. Also ska/2 tone and mod/revival. New list every month. Send 1 stamp and address to: Chet Knight, PO Box 2568, Decatur, GA 30031-2568.

PUNK RECORD SALE. I'm cleaning out my collection! Early 80's to present. Over 300 records and CD's all at bargain prices. Stamp appreciated. Rob Cleveland, 1705 Gateway, Middleton, Wisc., 53562.

LIVE TAPERS/TRADERS: Have/want Jesus Lizard (need West Coast dates w/ Ministry), Unsane (95-96, especially dates w/ Slayer), Shellac, Big Black, Beefeater, Fugazi, Killdozer, Zeni Geva, Helmet, Janes A., noisy shit. Many low generation and master tapes (D6 & D7), soundboards, FM & DATs. Send lists & requests. Geoff, 2541 N. Campbell #1, Chicago, IL 60647 USA.

TRADE: 7": DOA-Positively, Naked Raygun-Vanilla Blue (never played), Helmet-Tokyo FM, Jesus Lizard live boot & Peel boot. 12": HR-Keep Out of Reach (Olive Tree), Youth Brigade-Sound & Fury, Sheer Terror-Just Can't...(Starving MIssile). Split LP's: Execute/Inferno, Negazione/Declino, Cheetah Chrome Motherfuckers/I Refuse it. Geoff, 2541 N. Campbell #1, Chicago, IL 60647 USA.

STAP-ON RECORDS New DIY mailorder needs bands and labels (anything cool, we like it all) to get in touch with us about selling your shit (CDs, records, shirts, etc). Any advice on doing mail-order would help too. Get in touch w/ Aron @ (805)461-1050. Or send correspondence to: PO Box 266, Santa Margarita, CA 93453. Send address to be on our mailing list.

SEEKING YOUR BAND'S independently released record for cooperative worldwide distribution, mail order, and CD compilations. Send CD, vinyl or dubs, and a self-addressed stamped envelope for more information to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

GG ALLIN: Largest catalog in the world. Get the real deal. Don't settle for shit quality and long waiting. Included are videos from 1981-1993, best copies anywhere and many masters, GG CD's, cassettes, rare singles, GG doll, headstone poster, many different t-shirts, prints from original artwork and new Murder Junkie releases and more. Fastest service for years. Call if you have any questions. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. $1 for large GG catalog.

GG ALLIN: Funeral video. This 90 min. video contains GG's wake, funeral and headstone memorial. The rock and roll terrorist is laid to rest for this ultimate hellride taken from the original master tape. Don't settle for shit quality from anyone else. The most outrageous funeral ever. Send $30 US, add $5 overseas. Moner order only. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. $1 for large GG catalog.

VIDEOS: Over 1000 shows. GG, Murder Junkies, Dwarves, Fear, Antiseen, Screeching Weasel, Queers, Rancid, Op Ivy, Germs, Pennywise, Trashwomen, Bad Religion 96, Conflict, Monster Magnet, No FX, Beasties, Mummies, Misfits, Lunachicks, Insaints, Pistols, Buttholes, Primus, Dead Boys, DK's, Ramones 96, Rollins, Circle Jerks, Dickies, Social D, Exploited, 7 Year Bitch, and many, many more. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. $1 for a 40 pg. catalog.

VIDEOS: over 1000 shows. GG, Murder Junkies, Dwarves, Germs, Fear, Mummies, Dead Boys, Pistols, Ramones 95 &96, Rancid 96, Exploited, Lunachicks, Muffs, Adicts, Monster Magnet, Misfits, Screeching Weasel, Queers, Descendents, Rollins, Iggy, Insaints, Buttholes, NoFX, and many more. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010.

GG ALLIN - Another very rare 2 song single released in 1981 with stripsearch. GG is playing drums on jesus over New York & Galileo. I have copies for sale to the highest bidder. For more info write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. Send $1 for complete catalog.

VIDEOS: Over 1000 shows. All, Adolescents, Adicts, Bad Brains, Bikini Kill, Black Flag, Burn, N. Cave, Chaos UK, Circle Jerks, Cows, Cromags, Damned, Dayglos, Descendents, Dickies, Entombed, Exploited, Eye Hate God, Flipper, Fugazi, GBH, SJ Hawkins, Hole, Jawbox, KMFDM, Hyenas, Leeway, Lyres, Madball, Marilyn Manson, Meatmen, Mighty Bosstones and many more. $1 for 40 page list. Write Merle Allin, 214 E. 24th St. #5B, NY, NY 10010. Call (212)889-8334. Quickest service anywhere.

SALE: CFA 7" $45, Misfits Evillive 7" $50, Walk Among Us $40, Earth Ad $25, Beastie Boys 7" $70, Minor Threat Out Of Step-green cover $25. Send SASE for information; Palidrome Industries, 1805 Jancey St. #2, Pittsburgh, PA 15206.

PUNK RECORD SALE. I'm cleaning out my collection! Early 80's to present. Over 300 records and CD's all at bargain prices. Stamp appreciated. Rob Cleveland, 1705 Gateway, Middleton, Wisc., 53562.

IRREGULAR RECORDS LOOKING for bands with self-released CD's for mail order distribution/catalog. Send one CD and information to: Irregular/ 539 Queen Anne Ave. N./ Box 131/ Seattle, WA 98109

HAWAIIAN EXPRESS: Back from tour...please help the many great bands from Hawaii through mail-order purchases. Write for a copy of our latest catalog. Please enclose a self-addressed, pre-stamped, return-envelope with your request. P.O.B. 777 Byron, CA 94514 (Hwnexp@aol.com).

FOR SALE EPs/LPs punk/HC 80's/90's. 2nd hand. Send nothing for list. 200 items. Write to: Mario Guerrero/Carders 32 4º3ª/ 08003 Barcelona/Spain.

SOUND IDEA DISTRIBUTION—Send $1 US, $2 foreign for current catalog. Store open now in Brandon, FL. Sound Idea, PO Box 3204, Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Get in touch for wholesale rates.

WENDI GIBSON FROM BRISTOL, VA and Connor from NJ: Packages sent to you have been returned. Get in touch if you want the stuff you paid for. Sound Idea Distribution, PO Box 3204, Brandon, FL 33509-3204 USA (813) 653-2550.

T-SHIRTS, RECORDS, VIDEOS, cds, and more! Send $1 US or $2 foreign for current catalog. Send samples and working terms for consideration. (No demos) Store open now! Sound Idea, PO Box 3204, Brandon, FL 33509-3204 USA. Call (813) 653-2550. Stores: Call for wholesale rates.

SEKTION 8 RECORDS Drained, Eastcide, Balkbelt. Send two stamps for new 97 catalog: Sekton 8 Records, PO Box 6111, Plymouth, MA 02362.

MAXIMUMROCKNROLL music classifieds

NEED DISTRO HELP? Send samples and working terms. (No demos) If I am interested, you'll hear from me. Sound Idea Distribution. PO Box 3204. Brandon, FL 33509-3204 USA. Sound Idea store open now in Brandon, FL. Call (813) 653-2550. Stores: Call for wholesale rates.

JAPANESE AND EUROPEAN labels: Trade with me! I run Burrito Records and Sound Idea Distribution. If you can't trade, send wholesale prices. Sound Idea, PO Box 3204, Brandon, FL 33509-3204 USA. Sound Idea store open now! Call (813) 653-2550. Stores: Call for wholesale rates.

WANNABE FAMOUS? Nervous Breakdown Fanzine and OutCider REcords are looking for bands for a comp CD in NB#3. It's $50 (for a 2 min. song. more time=more $) but you get a free ad! We also need a CD/Tape/Record that contains one of your songs (so we can review it). NB#2 is $2 ppd. Buttons are $1 ppd. Send Money!! (9397 Tartan View Dr., Fairfax, VA 22032)

HARDCORE 7" - OutCider Records D.C. is selling a hardcore/punk 7". It's $5 and has songs by Positive State, the Nerotiks, Unabomer, Infertil, No Credentials, Rejeks and Mant. Send a buck for a button/sticker and more info. 307 Charles Alexander Ct ., Alexandria, VA 22301.

WANTED! Rare or not. SxE, Hardcore, 7", LPs, Demos, T-shirts. I'm looking for SubZero, S.O.I.A. "We Stand" LP, Resolution, and more. I'll pay or trade. Send price to: Kohki, 3-204 9-500-3 Nagareyama, Nagareyama - City Chiba 270 - 01 Japan. Fax +81-471-50-2860.

AUCTION: MISFITS: "Evilive" 7: , Amebix: Enemy 7", Mobs 7", Wretched: In Name 7", Ripcord : Harvest HC 7", Heresy: Healed flexi, Confuse: Nuclear flexi, Gism: Detestation 12", Gauze: Distort 12" & 3rd LP. $1 for list. Pasi Hamalainen, Svinhufvudintie 8 B 17, 00570 Helsinki, Finland.

LOOKING FOR BANDS with songs between 50-60 seconds for a compilation cd. Any type of music will be considered. Also have Sockeye/ Ross Daily, Chachi On Acid/ Joltergeist, and Chachi On Acid/ Screching Foster split 7" for $3 each. Labels that trade get in touch. Bands send those songs: A.R.S., 719 John St. W., Listowel, Ont., N4W 1B6, Canada.

LOOKING FOR serious audio traders. I got the goods, not just tapes of recordings. But, LPs, CDs, 7"s, demo and show. Strictly punk, some pop, 76-96. f/Gears to Gaunt. Send list to: Victor, 53-10th St., Apt #101, Hermosa Beach, CA 90254.

HEADCRAMP: No More Smiles, 5-song CD-EP only $5 post-paid! Fast and funny hardcore. Meathead Records, Box 29024, Thunder Bay Ontario, P7B-6P9. Distributors needed! Call (807)577-5512 thanks!

MANCHURIAN CANDIDATES #1 fan wants Mob 47 7", The Fear of Smell LP comp, Neanderthal "Fighting Music" 7", Human Greed/Shitfit LP, Voorhees flexi 7", and vegan recipes. Michael, 6501 B. Chesterfield Ave., Austin, TX 78752.

ATTENTION BANDS! Sell your record through mail order catalogue mailed directly to 500 addresses. Send your ad 2 2/4" wide by 2 1/8" high, 20 stamps, and at least 20 addresses of your friends and fans to Wabbit Wecords, PO Box 3735, Wallington, NJ 07057-3735.

MICKEY AND THE BIG MOUTHS "A 40 And An Attitude" 7" and the Allegiance To None/Masturbation split 7" $3 each or $5 for both, no checks!! to: Ben Saari c/o Laid Off Records, PO Box 82684, Portland, OR 97282, I'm nutty for Star Wars toys, let's trade. Outside the U.S. add $1, overseas add $2. SASE gets list.

ATTENTION MUSIC LOVERS Jason Music Recording—We'll turn two of your vinyls, tapes on cd for $45, 74 minutes max. We also do more videos, cd to cd. Make own compilation. if you don't trust us with your vinyls, tape em. more information call: (801) 292-9446 or write: 1573 So Main St Apt 1, Bountiful, UT 84010.

CANADIAN PUNK video! Punk '76-'79 documentary Much Music Channel 1992. Last Pogo 1978 movie, rare Crash & Burn documentary. mroe! 120 min. Ex. qualityTDK-EHG tape $20 money order. Jim Russo, 7314 Rockwell #2, Phila., PA 19111. List= 2 stamps.

JOHNNY ROTTEN video! Video music special 1992, London Weekend 1976, Jukebox Jury 1979, Conan O'Brien 1994, Whistle Test 1980, more! 120 min. TDK-EHG $20 money order postage paid. Jim Russo, 7314 Rockwell #2, Philas, PA 19111. American NTSC format only!

LEATHERFACE—If you've got it, then I probably want it. I'm looking for t-shirts, stickers, interviews, most vinyl releases or anything else by them, so call or write with what you have. Kevin, 1003 Justin Ln. #2078, Austin, TX 78757. (512) 374-9787.

COWSILL CULT BUCKY 3 song single is now available for $3.00 ppd. Cash only. It's goofy pop punk with a serious bite. Zines-distributors get in contact Cowsill Cult/ P.O. Box 380152/East Hartford, CT 06138-0152.

BEST OFFER/TRADE: All 7", Skullflower "Slaves", Sludgeworth "Follow" (RoadKill), Victims Family "Quivering Lip," Savage Circle EP (Big City), Crucial Youth "Crucial Yule (Green), Downliners Sect 7" (Raw), V/A Worlds in Shreds #1 (Red). SASE for set sale list. Glenn, 106 4th Ave., Apt #3, Bradley Beach, NJ 07720.

CROSSED OUT Bootleg of 1st 7 EP w/ trax from split 5" EP! For Sale! I've got mega copies of this cult 7"EP from Germany. The original now sells for 17-25 bucks! Get this for only $8.00 ppd along with extra trax and clear/black marble wax! Get them while I got them! $8.00 to: Sergio M., 7100 Constitution NE #4, Albuquerque, NM, 87110 USA

I'M FLYING to Fiesta Grande (Jan. 9th and 10th ?) at Gilman. Anyone willing to put me and, at most one other, up for those two nights? I'm mellow and I clean. Contact me irnmediately and let me know your house rules (if you have any). Kenny Leek/4519 El Cerlito 1:)r/ San Diego, CA 92115/(619)287-5544.

SEVEN INCHES For Trade: Discordance Axis/Plutocracy, Despise You- S/T. Aus Rotten- Fuck Nazi, Destroy-Burn This, Agathocles- Distrust & Abuse, MITB- Uncivilized Live, Cripple Bastards/ Preparation H, State Of The Union- S/T, Forced Expression- S/T, Unsettled-S/T, Go! Your Power Means Nothing, Filth- Live The Chaos, The Pist/Brutally Familiar. Kenny (@ 4519 El Cerrito Dr/ San Diego, CA 92115.

STRAIGHTXEDGE Yes, I'm looking for old, obscure and less known SXE HC records and related stuff, everything. 7", 12", t-shirts, zines, flyiers, etc. From Upperhand to Today's waste, from USA to Finland. Everyone who wants to get rid of his old stuff just drop me a line. Trades are welcome. Limited editions and colored vinyls are highly appreciated. Maurizio Ricci/ Via Amico Bignami 12/ 00152 Roma/ Italia

NEW RELEASE-Slant 6 and the Jumpstarts (6 song cassette) includes the songs Hey Punl~, Work Sucks, Helloween ? and Jingle Burp~ $3 Looking for Bands interested in submitting punk music for upcoming radio show to be distlibuted to over 20 college and commercial radio stations throughout New England.Contact; Studio 6, P.O. Box 295, Grafton Ma. 01519

VOCALIST LOOKING for serious individuals for 82-ish style hardcore band. Influence s: Infest, Voorhees, Negative Approach. I'm anarcho-communist & d.i.y. No p.c. fascists, egomaniacs, backstabbers, or other idiots looking for scene point/acceptance. Mike (510) 845-2473. Apt. 315/ 2455 Prospect St./ Berkeley, CA 94704

SALE/TRADE: RARE seven inch vinyl. Misfits, Dwarves, AFI, Meatmen, Fuckers, Antiseen, Blanks 77, Dead Kennedys, Final Conflict, Gism, Malpractice, Oppressed, and many more. Free list. Paul Hostein/ 6759 Transparent Dr./ Clarkston, MI 48346

SET SALE: 1800+ items, Abrasive Wheels - Zounds. Want-list service. Please send IRC for catalogue: Elista, 157 Common Rise, Hitchin, Herts., SG4 OHS, England. Tel/Fax: (01462)433089.

MAXIMUMROCKNROLL music classifieds

GOT: YOUTH OF Today 7' on Positive Force, Judge 7' on Schism, Slapshot "same mistake" 7', Integrity/Mayday split 7' 1st press, Refuse to Fall "Soulfire" 7' orange, Straight Ahead 7' boot, Crucifix "1984" 7' boot, Stalag 13 "In Control" 7' boot, 4WF euro 7', Schism 'zine #8, Star Wars still-in-the-box small figures. Wants: TSOL "dance with me" lp and early stuff, CH3 early records, X-Ray Spex stuff, Avengers stuff, A.F. "victim in pain" gatefold lp and "united blood" original 7', Kraut old stuff, SSD "kids will have their say" 12', F.U.'s "my America" original lp, Iron Cross 7's, Process of Elimination 7', Unsafe at any Speed 7', End the Warzone 7', Antidote 7', Minor Threat 7's, Straight Ahead 12', Reagan Youth 12' on Radical Records. Write: Inti Carboni/ Via Del Boschetto 104/ 00184 Roma-Italy. e-mail: intigs@mbox.vol.it

BANDS SEND TAPES to be on a comp. that'll come w/my zine. I need stuff for that too. Comics, articles, columns, veganism, stuff to review, etc! And if you'd like for me to distro. for ya, send a sample. Oh, and send a stamp for a list of cheap stuff. Michael, 1929 Shore Ln., Surfside Beach, SC 29575.

GOSPEL INSTRUMENTAL composer is seeking a manager. I have several chapbooks published and unpublished. And a little radio airplay here in Indianapolis, Indiana. I am willing to relocate. Contact: Anthony Russ, 1324 Burdsal Pkwy., Indianapolis, IN, 46208.

TRADE TAPES WITH ME- or just be my pal. I'm into: The Queers, S. Weasel, Op. Ivy, DK's, lots of various pop-punk and ska, Seinfeld, George Tabbs' columns, and a bunch of more crap...So write, that's the only way it works! Gustavo/68 Alana Drive/ Hawthorne, NJ 07506.

SPANK MAJOR HIJACK: 12 song demo of audio terrorism (No Means No meets Spike Jones?)- anarchist politics with a dark sense of humor...Become a Spank One W today! $4 ppd to SMH: 1516 Laurel Ave. #1, Knoxville, TN 37916

MAINSTREAM MASSACRE 7"'s & LP's from bands like: Bikini Kill, Chrome Cranks, Fugazi, Melvins, and more. Write/Call/Fax/E-mail for catalog. P.O. Box 740730-MC Rego Park, NY 11374-0730. Phone & Fax: (718) 476-9777. E-mail: IndieRock@prodigy.net

MEGA-RARE KILLED BY DEATH punk & hardcore set sale. Hundreds of rare original 7"s and LPs: Genral Foodz, La Peste, Max Load, Ed Nasty, Normals, Shirkers, SSD, etc. New stuff every month. Send SASE (long envelope) for list to: Mike B, 159 Emerald Street, Malden MA 02148. Please send your top wants list!

FAG RABBIT 3 song 7" EP (clear vinyl) "Stone man, Glass woman" $5 postage paid (U.S.). Well concealed cash only to: fag rabbit, P.O. Box 5463, Garden Grove, CA 92846.

"CANADIAN PUNK ROK" band with new album to be released. I'm looking for penpals. I'm into Dr. Strange bands and Swedish punk. I have a local zine for $1.00. I always write back to people who write me. So please write me! Send to: Jamie Weatherbie, 152 May St., New Liskeard, Ont. P0J 1P0, box-2824, Canada.

S.O.A RECORDS current releases: Ten Yard Fight, Blood Sucking Freaks, Obtrude, Society of Jesus, Concrete, Assück, Disrupt, M.I.T.B., Rotten Sounds & tons more. Send $1 for our 400 records mail order. We love to trade with our own release, so labels & bands get in touch. Just HC-punk-grind-power violence-oi! Thanx. S.O.A. - Paolo Petralia, Via Oderisi Da Gubbio 67/69, 00146 Roma, Italy.

WANNA GET RID of old Italian HC at reasonable prices? Here I am!! Still searching for some old records to complete my collection. Tension, Tampax, Upset Noise, Rancid X, Papi Queens..., Quelli Ole Urlano, Negazione "Nightmare," Nabat 1st, Bad Boys, Gutrazione, Plastic Surgery, Hope & Glory, Negazione/ Declino LP, Demos & Compilations. Send list to: Paolo Petralia, Via Oderisi Da Gubbio 67/69, 00146 Roma, Italy.

HI, looking for people to trade/sell records with. Need old Euro Hardcore releases like Negazione "Lo Sirito Continua," B.G.K. "Jonestown Aloha," any Wretched, Larm, Teruset Kadet, etc...Please send sell/ trade list to: Todd, 20 S.E. 24th Ave, Portland, OR 97214. PS - also have Obliterated 9 song demo for $3 (Portland punk rock) thanx!

ARM DISTRO. has changed its address—it is: PO Box 1957, Lawrence, KS 66044. If you wrote and didn't receive a reply, write again—the post office here sucks!! grind bands, labels, people, send info for distro. trades. send for info on new radio show or grind. people send promos for distro and air play.

BEST OFFER , New Bomb Turks—So Cool (Green), New Bomb Turks/ Gaunt 7" (yellow), Gaunt—Feilders Choice (Red), Cowtown 1 comp. (yellow), R.F.T.C., Hot Charity (red), F.U.S., My America (orig.), R.F.T.C. (Sub Pop), Shirkers, Drunk Disordly 7"orig., R.F.T.C. (Fan Club 7"), Judge (Revelation Can Suck) 10", Beef Eater— Need a Job 12". Will trade for rare grind, hardcore, plutocracy 7"s!! Arm Distro, PO Box 1957, Lawrence, KS 66044 (913) 841-0576.

PUNK RECORDS Set sale: private collection, 1200+ items, '77-'85, European, American, Japanese 7"s and lps, oi, anarcho, Killed By Death stuff, hardcore, Amebix, P.I.G.Z., The Kids, B.G.K., The Drive, Skrewdriver, Deepwound, Kaos, Stalin, Big Boys, Chaos UK, S.O.A., Helmettes,...Send 1 IRC or $1 for list to: NAthalie V., Nieuwpoortse Steenweg 459, 8400 Oostende, Belgium.

SERIOUS COLLECTORS of punk, wave, garage 1975-'85 Stoopid Rekords open 6546 Hollywood Blvd. #212, Hollywood, Cal. 90028. Mail order: send wants or call: 213-962-6556. Bring trade, I buy. Mon-Sat 12:00-8:00.

"EVERYTHING YOU ALWAYS wanted to know about fag rabbit" band info, contests, merchandise, and Free stuff! Send Two 32 cent stamps, return address and something about yourself to: fag rabbit, P.O. Box 5463, Garden Grove, CA 92846.

KILLED BY DEATH collector scum needs your help finding some recent punk rock classics: TKO's ep, Teenage Graves, early Registrators, TV Killers, Exploding Fuck Dolls, US Bombs, Spent Idols "Emotional Wreck." Unreasonable prices paid. Also interested in hearing about any other recent stuff in the Stitches/ Chinese Millionaires and above bands style. Bruce/ 11 Seven Pines Ave./ Somerville, MA 02144

TRADE: MANIC DEPRESSIVES 7"; Stalin "Fire, No Fun, Nothing" 7'ers; MOB 47 7" (orig.); Mouring Noise "Dawn Dead" 7"; Vktms "100%" 7"; Bags "Survive" 7"; Happy World 7"; AOF "Free" 7"; Decry 7"; Black Market Baby "Suicide" 7" Nig Heist lp; lots more...Mickey/ 18145 Soledad Canyon Rd. #55/ Canyon Country, CA 91351

WANTED: LOST GENERATION "Work" 7"; Funeral "Bomb blast" 7"; Vktms "Midget"; Violent Children "Split Scene" 7"; Electric Deads "Antisex", "Order" 7"ers; Henchmen "Death Machine" 7" Genetic Control "First" 7"; Black Randy "Idi Amin" 7" (orange) Helmets "1/2 Two" 7"; send want/trade lists: Mickey/ 18145 Soledad Canyon Rd. #55/ Canyon Country, CA 91351

I REALLY NEED: Tiny Tim bio, "Blood Harvest" video and his "Beautiful Thoughts" book, Black Sabbath bootlegs with Glenn Hughes, Jeff Fenhold or Ray Gillen, talking "J.J." Doll, Bill Ward "Ward One" cd, Howard Stern "Crucified by the FCC" cd boxed set, "Manson Family Sings..." lp, Elvis final concert bootleg, Deviant Porn. To: RJS/ 2617-G Suffolk Dr./ High Point, NC 27265

ATTENTION ANI DIFRANCO fans: I recorded her show at Bogarts in Cincinnati on Oct. 16th. Want a copy? Send $10ppd to: Chris/ 2613 S. Ruston/ Evansville, IN 47714. No rip-offs. Pen pals also wanted.

EH-1 VIDEO FANZINE #5 now available. Featuring live songs and interviews w/the Queers, Chixdiggit, and Pansy Division. Plus live songs from Huevos Rancheròs, Hi-Fives, Smugglers, MAOW, and some surprises. 2 hours. VHS/NTSC only. $10 ppd. payable to Rick Scullion, 3827 Lawrence Ave. E. #507, Scarborough, Ontario, Canada, M1G-1R4. US $ in US. Available at Full Blast and Rotate This in Toronto.

MAXIMUMROCKNROLL music classifieds

EH-1 VIDEO FANZINE #4 still available. Featuring the Muffs, New Bomb Turks, and D.O.A., plus the Sweaters, Los Straitjackets, Chixdiggit, and more. #10 ppd. 2 hours. Payable to Rick Scullion, 3827 Lawrence Ave. E. #507, Scarborough, Ontario, Canada, M1G-1R4.

NEW RELEASES from Supermodel Records! Teen Idols/Grady 7" $4 ppd. blue vinyl, Starkweather/Season To Risk 7" $6 ppd. silver vinyl $4 blk., Ultra Bide/Slughog 7" glow in dark $4 ppd., Krhissy 10" $6 ppd. white vinyl, Grady 7" $3 ppd. Craw 7" + comic $4.50. Send SASE for Cattle log. Distros get in touch! SMR, 614 S. 8th St. #377, Phila, PA 19147. Checks to M. Opalack.

WEIRDOS, DICKIES, Misfits, Angry Samoans, Dictators, Radio Birdman, Billy Childish, Devil Dogs, Supercharger, Trashwomen, Etc. Send SASE for free catalog featuring these bands plus much more! C. Munzke, 40 Ogden St. #103, Denver, CO 80218.

UNDESIRABLES - Chaos Destruction 7", Battle Cry - east side skinhead pride 7", Battle Cry - LP. (EP's $4 ppd. World). Free catalog of punk and Oi! with order. Punk Core, PO Box 916, Middle Island, NY 11953, USA.

PUNK AND Oi! t-shirts, records, cd's & fanzines! Send SASE for full catalog of punk and Oi! from around the world. Punk Core, PO Box 916, Middle Island, NY 11953, USA.

TRADERS: HELP ME build a video collection will trade my 450 min audios for your 120 min videos. I have a big list of audio. Send a list to : Reeko S. Alldrunk, 1345 7th St., Loveland, CO 80537. Thanks.

SALE: HARDCORE/JAPNOISE records: S.O.B- Peel Sessions 7", Brutal Truth 7", Assuck 7", Hanatarash 7", Ruins LP, Violent Onsen Geisha/ Masonna-Split LP, Infest 7"(repress), Kingdom Scum LP, Spazz - CD, V/A TVVA CD, Gastunk LP, Disorder 7", R.K.L. - LP, American Psyco Band 7", Chaos UK/E.N.T.-Split LP, V/A Public Service LP, Bold 7", Verbal Assault - CD, and lots more. Send S.A.S.E. to: 3-F Fellowship, CT, Towson, MD 21286.

FUCKING SHIT! The Infertil rocks hard and we have a 6 song demo tape out for $3 ppd. and we're on a 7 band compilation 7" called Raise the Flag for $3 ppd. Not only will you get free stuff by writing, but we won't hunt you down and kill you. 1719 Stonebridge Road/Alexandria, VA 22304.

HEY ASSHOLE! Not just another Punk Rock comp! Bands such as: Blanks 77, The Crumbs, Code 13, The Neumans! and a shitload more! For only $4.00 bucks p.p! Cash only! Brian, 17114 Shady Lane Dr., Morgan HIll, CA 95037! D.I.Y.!

I NEED PHOTOS, rare records and shirts (especially) of late 80's ("Youth Crew") bands. Will give you $$$ or something else you are looking for. Send 'Want' and 'Offer' list to: Thorsten, AM Muhlenbach 14, 48308 Senden, Germany.

WANTED: RECORDS by Jingo de Lunch (Germany), Raped Teenagers (Sweden?), Stengte Dorer (Norway), Ihra (Italy), or information leading to their whereabouts. Write: E! P.O. Box 20494, Ferndale, Michigan 48220-0494 USA.

RARE PUNK RECORDS, cds, tapes, stickers, buttons, shirts and a lot more for low prices! Adicts, The Dickies, Partisans, Social Unrest, Subhumas, Op Ivy, Vice Squad and thousands more, for a huge 30 page catalog and free sticker, send 3 stamps to: Dr. Strange Records, PO Box 7000-117, Alta Loma, CA 91701. Or call and listen to new releases before you buy them at (909) 483-2979. Dr. Strange has your punk rock fix!

GRADE A: "The Best OF..." Two 90 min. tapes with Tilt, Schoolbox, Dead and Gone, Milkfat, The Potatomen, One Man Running, Siren, Among The Thugs.. More $5. Also "Live At The Phoenix" A 90 min. tape with MTX, Rancid, Tha' Skirts, Tilt, Bum Magnet, Black Fork, Engage, Fifteen, Zoinks,..More $3. Unreleased trax on both. P.O.Box 15306, Santa Rosa, CA 95402.

WANTED 1st two Los Crudos 7" - Econochrist - Ruiniation and It Runs Deep, and origional Trained to SErve and Another Victim on Vermiform. Born Against - War Prayer, Man Afraid - Uphill Struggle on blue vinyl. Jay PO Box 4 / Sandusky, MI 48471

TASTER'S CHOICE Cassettes from Saint Redstar NA, H is for Hector, 4-Girl DDrive, Gordo, Yukon & You, and Butter. $5 each ppd (in US). Also a comp CD with over 70 minutes of music, featuring Shaft, Sleep Capsule, Fury III, Orifice, and many more. Only $11 ppd. send cash at your own risk. Fort Hazel Magic P.O. box 1192 / Boise, ID 83701-1192

ARE YOU DEAF YET? Wanna hear some new bands and some new sounds? We have plenty of international compilation tapes. $3 (cash only) or send a stamp for list. Broken Ear - PO Box 660397 / Sacramento, CA 95866 - USA

BOOM BOX TAPE and sheet music - (chap book). Each package not the same material. $55 a unit. Contact Anthony Russ, 1324 Burdsal Pkwy. Indianapolis, IN 46208.

SHIT VIDEOS. We like to shit yes we do we like to watch shit how about you? Yes, just what you've been waiting for. Juicy turds gushing out onto faces, off refrigerators, pissing into our own mouths and more. So run to your local package store and get yourself a case of landmark ($10.99 a case) and set back and enjoy. Soundtrack by: Schlong, Motards, Furious George, Minutemen, Pogues and more. Send 410 to : Paul Shit, 1087 Brady Ave. NW, Atlanta, GA 30318.

VIDEOS! VIDEOS! videos! videos! Free transferring to any world system. Over 3500 quality shows, rare old and hard to find new stuff. Punk, hardcore, movies, documentaries, ska, alternative. Send 55c sase or $1 for big list. Fast reliable service, priority shipping. Call or write or e-mail: Peter DeMatta, 8 Haddon Road, Hewitt, NJ 07421-2329, USA. Phone: (201)853-4420. E-mail: peterd@warwick.net

CRAZY BASTARD VIDEOS is selling videos of the following bands. Jesus Lizard, Melvins, Sluts For Hire, Sebadoh, MDC, Allegro, Fluffy, White Trash Debutantes, Dirtclodfight, Mr. T Experience, Mr. Mirainga, and more. For a catalog write to: Andrew, 905 SE 136th Ave. #G6, Vancouver, WA 98683.

WANTED!! I am looking for the following films in the original package (no copies)...Romper Stomper, Suburbia, Freaked (w/Alex Winters), GG Allin-Hated, and Meet The Feebles. If you wanna sell, write Andrew, 905 SE 136th Ave. #G6, Vancouver, WA 98683.

HELP WANTED: GG Allin "Bloody Years" CD, Non "Pagan Muzak", "Physical Evidence" and singles. Hitler picture disc. "Honeymooners" 1970's reunion specials. Book: "Crystal Tablet of Set". John Wayne Gacy HBO interview. To: RJS, 2617-G Suffolk Dr., High Point, NC 27265.

SGT. 6 ASSAULT - 5 song 7" Ex-Dummies edition of 700 blue vinyl $5 ppd. USA $7 air worldwide. 007 Records/ Chris Subarton/ 534 East 14th St. Apt. #15/ New York/ NY 10009. No lame politics - just 100% East Coast skull fuck rock-n-roll.!

SGT. 6 ASSAULT - 5 song 7" Ex-Dummies edition of 700 clear blue vinyl $5 ppd. USA $7 worldwide. 007 Records/ Chris Subarton/ 534 East 14th Street, Apt. #15, New York/ NY 10009. No love songs - beer + hate fueled rock-n-roll which only NYC can provide.

BRED TO HATE'S new tape "Ignorant Songs for Ignorant People" is out now! Featuring 18 new songs including "Gibbons Is A Pussy", and "Fatboy". Only $3 fuckin' bucks! Send all orders to: Keith (not Bred To Hate), 500 Crossridge Ct., Stafford, VA 22554.

RARE HXC RECORDS wanted! - Will pay good money for early 80's Dischord 7"s. Also interested in out of print SXE HXC. Send list to: CSC, 524 Hudson Ave., Cincinnati, OH 45150.

BOVVER 96 ghetto oi 7" out now on Steelcomb Records for $4 ppd. PO Box 18014, Philadelphia, PA 19147. Also contact us for show bookings East Coast or Midwest.

MAXIMUMROCKNROLL classifieds

WE WANT READERS: Two bored teenagers edit a oomic anthology most of the oontributors being fellow adolesoents from the Houston area. The content ranges from satirical, to dramatic to just plain stupid 5.5" x 8.5" 16-20 pp.! $1.00 trade. ppd. To order Velvet Comics, write to: Cool Bean Press. 1415 Beachcomber Lane, Houston, TX. 77062.

GG ALLIN: PHOTO BOOK. I am currently working on a book of GG's life. It will include photos of his childhood and early years, to his first bands and continuing throughout his career with Jabbers, Scumfucs, Aids Brigade, Disappointments, Toilet Rockers, Antiseen and Murder Junkies to name a few. I'm looking for photos form 1978-1993. Call Merle Allin (212) 889-8334. Write 214 E.24 th St., #58, NY, NY 10010. This is the real deal.

VERY ALTERNATIVE guy, age 25, seeks British or American female for serious relationship, new wave punk type; likes to provocate, into: dark new wave, punkrock, hc, etc. Write to: Carlo Dekeyzer, Brugse Heirweg 2/A, 8277 Aartryke, Belgium. Possibly to move in (own house).

LOOKING FOR ANY and all New York Dolls merchandise. T-shirts (originals or bootlegs), videos of anykind, posters, flyers, pictures, interviews + especially any rare vinyl releases. Willing to pay top dollar for all memorabilia. Call or write to: Greg Wells/ 2708 Grove Ave. #4/ Richmond, VA 23220. (804)355-4358

14 Y/O PUNK I'm bored out off my ass, my town is boring as hell, so write to me. I'm into Op Ivy, Screaching Weazel, Jawbreaker, Rancid, Green Day, & the Sex Pistols. I'm a guy and I'll answer all letters. 1017 Country Cove Ct. , Oviedo, FL 32766 Cody Hoebel. if you want to waste your money, call me at (407) 359-1991.

PATCHES $3.50 each Post-Paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggerssion, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $3.50 each patch to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

STICKERS $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggerssion, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $1.25 each sticker to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

BACK-PATCHES $9.00 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-Ebb, 7-Seconds, Cows, OPIV, KMFDM, Aggerssion, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $9.00 each Back-Patch to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

DECALS, PACMAN-SMURFS-Starwars-Mr. T-1970's rock bands, etc., too many to list, send $5.00 US, outside US $8, for 8 assorted decals, send to: Jake, 106 St. James Pl., Glenolden, PA 19036.

BADGES $1.25 each post-paid!!! Misfits, Exploited, Black Flag, MDC, Fear, Crumbsuckers, Nitzer-ebb, 7 Seconds, Cows, Op IV, KMFDM, Aggressions, Crass, Discharge, Skulls, Bolt Thrower, Oi!, NIN, Skinny Puppy, Damned, Ramones. Send $1.25 each badge to: Marc Hill, P.O. Box 1218, Morongo Valley, CA 92256. Send $1.00 (refundable) for catalog or call 1-800-483-0094-494-9206.

BRITISH & GERMAN PUNKS: This US punk is looking for penpals in Europe to give me info on the punk/oi scene there for when I visit UK ,Germany and other countires. Also places to crash, jobs , survival tips. I like Special Duties, Riot Squad, Exploited, Razzia, Antisocial. Jeremy Useless, PO Box 650116, Austin, TX 78765 USA

I'M A 16 Y/O sXe guy who wants mail! Into FYP, Gorilla Buscuits, AFI, Minor Threat, and IN the kidnappers. Looking for anyone to write & trade music. Send anything! Dominic/ 6690 SW 160th/ Beaverton, OR 97007.

HEY ALL YOU PUNKS!! I am looking for real punks to write too. That includes punk girls/guys. Punks, skins, two tones, oi punks, etc. Feel free to send me free shit. Will send stuff back. All you local punks write to me, want to see different punk scenes. I am into White Caps, F.Y.P., Drain Bramage, Das Clown, Bouncing Souls, 7-Seconds, Agressions, DK, Guttermouth, Ska, etc. Write to Brian 1919-B Pullman LN, Redondo Beach, CA 90278.

I WANT YOU, the reader, to send me anything you wrote and like for my new zine, Stutter. All stories and essays. No interviews, reviews, half-artistic emo. Looking for something sorta new. Mike. 33122 Santiago, Dana Point, CA 92629.

HEY! ALL HONG KONG MOVIE fans out there! I have over 250 movies for trade or sale (cheap). Send a stamp for big list, or send me your list. Harold Dufrene, P.O.Box 371, Cut Off, LA 70345.

VIDEOS FOR SALE! $25.00 each. Kiss - San Francisco - 1974/Iggy Pop - The Ritz - 1986/ Howard Stern - Buttbongo - Rare!/ Hole - Washington D.C. - 1994. Money order to David J. Ferreira/Boogaloo Records/ 31121 Mission Blvd. #294/ Hayward, CA 94544.

BADGES! Bøurbøn & Clørøx has buttons for the whole family: The Meteors, Cocksparrer, The Business, Alien Sex Fiend, Front 242, Menace, H_2o, The Undead, Demented Are Go, The Partisans, Skrewdriver, Patriot and all like that. Buck each. Wholesale prices available. We do buttons for your bands. Write for catalog and / or wholesale listing. Bøurbøn & Clørøx, 329 Main St., #4, Nashua, NH 03060.

JENNIE HANSON of Berkeley: Where in Hell you is? Frantix 'zine trying to contact you for months, but all letters get returned. Send current coordinates to: Frantix, 329 Main St., #4, Nashua, NH 03060.

IT'S TAKEN A YEAR to get off the ground but Frantix magazine now looking for "old-school" contributors and advertisements. Punk zine focused on punk as a subculture rather than a music with a good sized organized staff already at work on 1st ish. If you have anything that you may have wanted published, but had no outlet, set it our way: Frantix, 329 Main St., #4, Nashua, NH 03060. No fat shorts and wallet chain "punks" or trailer trash vampires need apply. Fuckers.

BADGES! BADGES! BADGERS! Bøurbøn & Clørøx have Sin Alley, Agnostic Front, Oppressed, Front Line Assembly, Gorilla Biscuits, Toasters, Lambrettas, Bone Orchard, Sham 69, Oi Oi Kitty, Bruisers, Blitx, Splodge, Circle of Baphomet, Murphy's Law, Edgar Allen Poe, the Drones, Vice Squad, and all shite like that. Write for list and prices for your band's buttons: Bøurbøn & Clørøx, 329 Main ST., #4, Nashua, NH 03060.

DESPERATELY SEEKING: Nightmare Before Christmas and Pee Wee Herman stuff, Inhumanoids, Seetaurs, Battle Beasts, G. I. Joe aliens, monster related toys. Also music by: Citizen X, Small Faces, Secret Affair, Inspector 7, Fifi, Bone Orchard, Sin Alley, Termites, Empress of Fur, VKTMs, Vicious Rumors, Torment, Birthday Party, The Valves, Erazerhead, the Expelled, Crankshaft, the Press. Contact: 329 Main St., #4, Nashua, NH 03060.

CHICAGO 2 punk rockers coming down for the summer, and need to meet people for correspondence/ possible roommates! If you live in the area and want to hang out, please write! Anyone from anywhere else write too—we're looking for fun people/places to visit! Andres & Dawn, 412- 22nd Ave. S. #311, Mpls, MN 55455.

DESPERATELY SEEKING Snack. Leslie Q, where are you? It is Justin Emcee Zeropb. Could it be this you see? And what of Gina V? California, please help me! 757 595 6296.

KATE MOSS Promo stuff, ads, etc., anything visual. Glamor mag covers, photos, all of it. Trade? free? favors? a dollar? let's talk if we need to. Thanx. Greg, PO Box 6183, Broadview, IL 60153. 1-708-749-0745 eve. I Love Maria.

20 YEAR OLD Australian guy looking for correspondence & tape traders from everywhere. Into Ottawa, MITB, Spazz, Swing Kids, Born Against, Seein' Red, and anything to do with my hero, George Tabb. Will reply to all. Also looking for demos to play on my radio show. Please write to: Mark, 3/13 Uxbridge St., Kensington Park, S.A 5068, Australia. Thanks.

COOL ZINE needs contributors. Ads $4 per month. We need Demos to review. Contributors get copies. Issue #3 Knowledge out now. What else are you going to blow $1 on? Come on... Paranoid Press, 643 Strong Rd., South Windsor, CT 06074

GAY MALE, 32, masculine, attractive, and fun to be around. Into the Doors, Pink Floyd, Cure, Sonic Youth, and Smashing Pumpkins. Looking for a younger guy, between 18-28 for a possible lasting relationship. If you want someone who is mature, fun, and warm, then write! K.R., P.O. Box 80561, Lansing, MI 48908.

MAXIMUMROCKNROLL classifieds

EVIL STICKERS FOR sale or trade. Send $1.00 + sase or trade item - Pee Wee stuff is best. Evil Girl patches (full color) - $2.00. S.S.H.A zine: 2 stamps. Send to: MCA/ POB 843/ Winchester, MA/ 01890

COLLEGE IS HELL! 19 year old vegan boy desperately seeking correspondence. Interests: animal rights, atypical college kids, tattoos, traveling, music (Disrupt, Sedition/ Antischism). Murie, where are you? Write: Mark/ MO746 Jester Center/ 101 E. 21st St./ Austin, TX 78705-5695

VIDEOS TO TRADE OR sell. I've got a small video list and even smaller audio list. Everything from Fugazi to Nation of Ulysses to Black Flag to Screeching Weasel. Send me your list for mine or just send me a stamp. Overseas send IRC. JDC, 26472 Via Juanita, Mission Viejo, CA 92691.

HEY, I'm looking for contributions for my zine. Please send opinions, pictures, stories, reivews, letters and so on. Classifieds?? We'll print them for free. We would also appreciate vinyl, CDs and tapes to review. If you send anything, you'll get an issue or more. Lauren, 1225 Laguna Dr., Huron, OH 44839.

I NEED A PEN PAL in Japan to trade magazines & books with. Knowledge of Badtz-Maru and friends would be more than I could even ask for. Cynthia Ann Fait Ferguson, P.O. Box 5463, Garden Grove, CA 92846.

WATTS UP?! (a micro-power radio zine) has tips on starting a station, networking with others, and has moved. Send a SASE for more details or $1 ppd for the latest issue: Watts Up?!, PO Box 8123, Santa Maria, CA 93456.

ALL SEVEN different killer issues $8.00 USA/$10.00 Canada-Mexico-South America/$15.00 elsewhere. #11 (current) Stryknine and the Rat Traps, #9-10 Black Flag, #8 early Mighty Sphincter, #7 Hates, #6 early Impulse Manslaughter, #5 Fatal Error, #4 Soldier Dolls. Famous Hardcore of Punkland t-shirts! Ultimate DIY shirt reads "Anti-EMI, Anti-Caroline, Anti-Major Label. Printed black on white large size only. $12.00 USA/$15.00 elsewhere. US postal money order or concealed cash or IRC's. Famous Hardcore Zine/POB 987/ San Carlos CA 94070. Twelveth Anniversary issue deadline March 15th, 1997.

PUNK PORNO ZINE: We are currently compiling a porno zine for punks. This is no bullshit, this will be a well produced effort. Interested? Send sample photos for consideration (preferably women or couples, we already have too many photos of men). Anyone chosen for publication will be paid. Send to: Unlucky Productions, PO Box 8142, Boston, MA 02114.

HI, I AM going to start a fanzine, and I have to have interviews, articles and classified ads. The classified ads will cost $2 each with no word limit. Send me music (punk, hardcore) to review (any format will do). I can't do this without you guys. Please send all submissions to: Matt Browne, 3017 Castle Rock Rd., Oklahoma City, OK 73120. Ads may also be purchased, they will cost $4

YOUR NUDE SNAPSHOTS needed! Established company publishing the first annual Miss Nude Punk America Magazine. All pretty punk, alternative, delicious, bubbly, sexy 18+ women welcome. Top 100 printed. Multiple photos encouraged. Winner to appear on upcoming CD compilation cover. Raunchy or sensual. Send photos, short bio, address/ phone number and proof of age/statement to PH, P.O Box 5701, High Point, NC 27262.

ATTN MORONS, testa and swain, gonna get you sucka! Craig Hill POB 987, San Carlos, CA 94070.

WANTED: Serial Killer T-shirts, Bill Ward "Ward One" CD, Tori Amos Underground Nude Photos, Jimmy Hart "Outrageous Conduct" LP, Y Kant Tori Read Bootleg Concerts, Howard Stern "Crucified By The FCC" CD boxed set, Black Sabbath "Ray Gillen Years" Bootleg CD, Glenn Hughes "White Soul Man Rocking" Bootleg CD + Other bootlegs, to: RJS, 2617-G Suffolk Dr., High Point, NC 27265.

CRAZY HIPPIES, Crazy Cats. Love. Death and Vallejo. A collection of stories by Cindy Ovenrack and Mike Stewart available for $2. Write To: Laughing Stock Press, 5720 South Crowhaven Road, Langley, WA 98260. P.S. Writers, send submissions.

PHOTOGRAPHY- forming photographic self-portrait exchange club. Be creative, have fun, exchange ideas, and meet people through the mail. No cost to join. Send SASE for information: P.O. Box 20494, Ferndale, Michigan 48220-0494 USA.

LIVE HARDCORE & PUNK videos. I'v got the cheapest prices & quickest service. Send $11 per 120 min tape of any of following bands, or send $.32 stamp for complete list: Avail, Bikini Kill, Black Flag, Fugazi, S. Weasel, Sex Pistols, Pennywise, NOFX, Embrace, Bloodlet Snapcase, Misfits, Descendents, Rocket from Crypt, Madball, Ag. Front, & more. Huey, PO Box 45573, KC, MO 64111.

HEY EUROPEAN KIDS! I'm looking for penpals in Europe & Russia to meet this summer when I am travelling there. Especially looking for new friends in St. Petersburg, London, Lisbon, Madrid, Greece, Italy, Stockholm, Amsterdam, & anywhere between. I'm 21 & drug free but don't care how you live your life. Write: Kevin, 4444 Jarboe, Apt. 6, KC, MO 64111 USA.

LASH OUT (again)—Surburban Backlash #2 is now available (sitting in my bedroom. Inside (very rad): Minneapolis fag band Lucifag, zine ettiquette with Chloe Cockring, Leslie Mah (of Tribe 8) obsessin, and just too many reviews (zines, shows, records, whatever). All for $2 ppd. P.O. Box 5, Elmwood, MA 02337-0005.

CANADIAN STRAIGHTEDGERS! My wife and I would like you to get in touch. We're vegan straightedge and we intent to trvel Canada very soon. Please help us! Write to: Fabio & Janaina, PCA Dr. Pereira Do Rego, Nº 30, Cidade Patriarca, CEP 03553050, Sao Paulo, SP , Brazil, South America

BANDS, RECORD LABELS, artistic individuals. Get your logo custom silkscreen printed on quaility "heavyweight" 100% cotton t-shirts for $2.99 each! (Price includes shirts). Four dozen minimum. Fast delivery. Send your request in long SASE with phone # to Underground Squeegee, Dept. M. 11821 East Artesia Blvd. #162, Artisia. CA 90701-4002 or call 714-648-2169

RIPE & READY TO EAT needs your help. Scene Reports, hotos, interviews, and especially classifieds. Bands/labels promos go to friends' radio show after they're reviewed. $1 + stamp for #1. JR PO Box 1192 / Boise ID 83701-1192

RUDE GIRL RIGHT HERE I want friends who are silly, live for ska, and can save me from the boredom of upstate NY. Slackers, Toasters, LGB, Skavooie, Desmond Dekker some punk rock, etc. I also ove and and Canada. I have a zine, too. Kerb 6643 Golf Course Rd / Rome, NY 13440

LISTEN UP! I am in desperate search of 2 (maybe more) Offspring patches. Can you help? I will pay top dollar! Anybody who responds in any way will receive free stuff! Write to: Fred Campbell/ 3045 Forest Circle/ Cumming, GA 30131

I'M A 24 YEAR OLD female from Bulgaria interested in early punk/hc. I want to trade vinyls and tapes with like minded people. All letters answered: Rossy Gantcheva, kv. "Mladost" Bl. 152, ap. 80, Varna, Bulgaria.

TWISTED ROCK PRESS (formerly Disillusioned) is seeking submissions of stories, art work, interviews, music to review. Especially dark, gothic stuff. #6 is out now $1.50 ppd. Interviews, crazy shit, etc. Also doing an audio fanzine. Please send unreleased songs. Punk and gothic. Free copy to all contributors. Kevin Estes/ 4041Nicholl Ave./ Muskegon, MI 49444

FREE ZINE STARTING New punk/ska zine. Send us tapes of your band, your favorite bands and any other cool shit you want us to review and we will send you a free issue of Superska zine. If you send Op Ivy or Rancid shit we will send you a home video. Superska/ 2054 Woodrow/ Milan, TN 38358

FREE HBO, PLAYBOY! Showtime. Laid off punk cable worker tells all! Build descrambler for under 13 bucks with 7 Radio Shack parts, and very fast. Send 10 dollars, cash or money order for simple 7 step instructions to Ed Duckfield. Immediate response guaranteed for DIY punks!Ed, PO Box 157, West Sayville, NY 11796

FREE CABLE PUNKS! Laid off punk cable worker shows you how to build your own descrambler with only 7 parts from Radio Shack for under $13. 7 step instructions that anyone can do. Fast service, you will receive weeks guaranteed! Send well concealed cash or $10 money order to: PO Box 157, West Sayville, NY 11796

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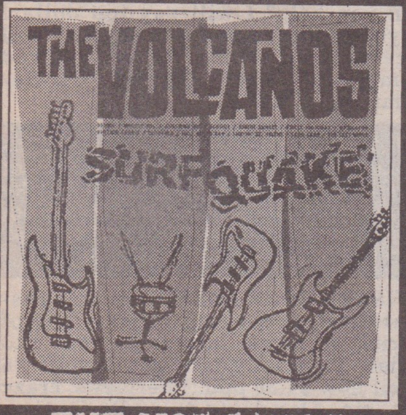

THE VOLCANOS
"SURF QUAKE!" LP/CD

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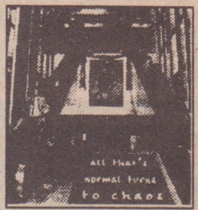

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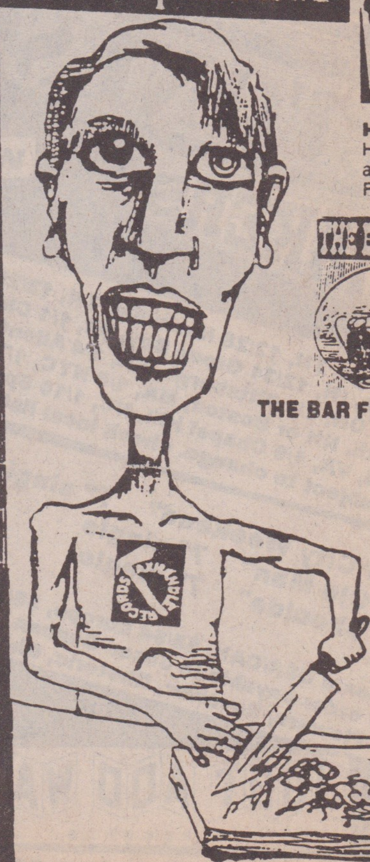

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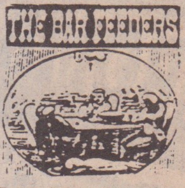

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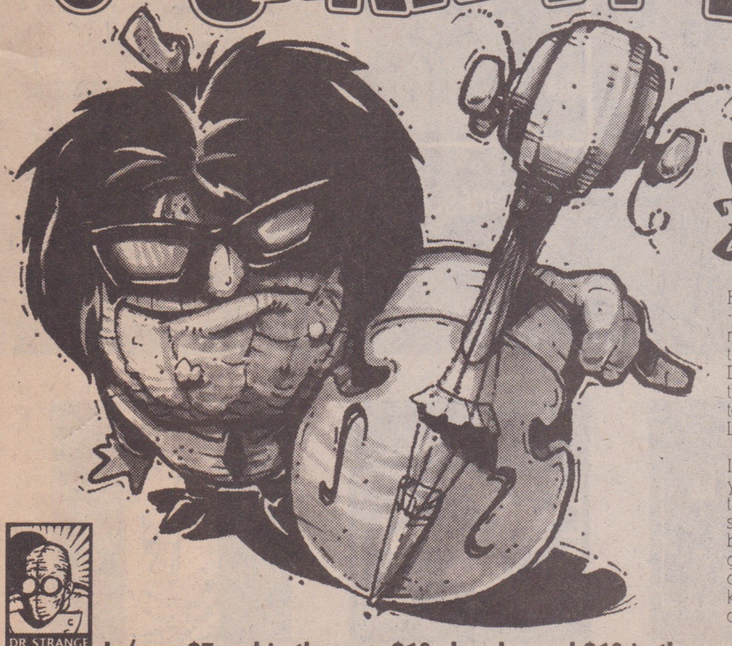

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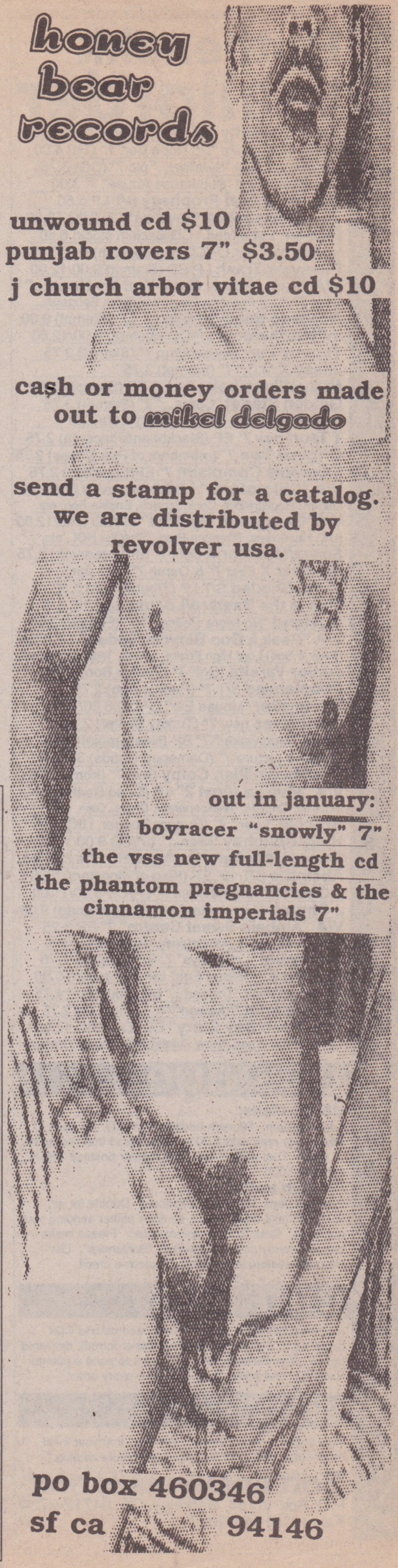

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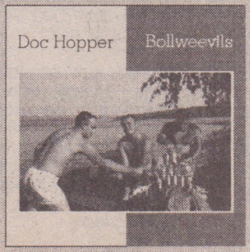

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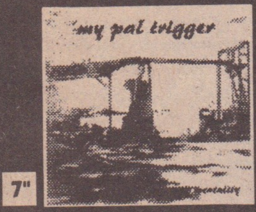

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TIME TO START SENDING IN YOUR LISTINGS FOR....... BOOK YOUR OWN FUCKIN' LIFE #6

Do-It-Yourself Resource Magazine No. 6, 1997

For the last 4 years, MRR has joined forces with various other collectives and put together a resource magazine which many of you sent in listings for, and many of you utilized in booking tours, putting together compilations, traveling around the world, or just using to keep in touch. Because of the relative popularity of those editions, we've decided to go ahead and begin organizing a 6th edition, slated to come out around April 15, 1996. And taking over the duties of receiving all the raw data, typing it up, etc., will be the gluttons for punishment at Under The Volcano zine.

We will be compiling the resources geographically, trying to give as complete a listing of DIY and related activities as possible. The thoroughness of this project will depend on the response we get from people involved with different projects. Listings in this magazine will be free of charge; all you have to do is send in a note with the information requested below. Please, if you're sending in listings of many types, break them down by the categories listed below so the typists won't go crazy trying to sift through a mountain of info, and keep the statements or descriptions concise!!!

LISTINGS

BANDS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
DISTRIBUTORS: Name / Address / Telephone Number / Specialty (vinyl, cassettes, CD's, zines, etc.) / Area of Coverage (mailorder, wholesale, gigs, etc.)
LABELS: Name / Address / Telephone Number / Brief Description (40 words or less please!)
PROMOTERS/VENUES: Name/ (Mailing) Address / Telephone Number / Hall Capacity / Is Lodging or Food Provided? / Working Terms (guarantee, percentage, etc)
RADIO STATIONS: Station Name & Call Number / Band Frequency / Address / Telephone Number / Contact Person / Punk-HC shows and times.
RECORD STORES/BOOK STORES: Name / Address / Telephone Number / Specialties
ZINES: Name / Address / Telephone Number / Postage Paid Price / Frequency / Size / Description (40 words or less please!)
MISCELLANEOUS: We also ask people to send in tips on hangouts, cheap places to eat, free clinics, bulletin boards, crash pads, etc. These listings could be especially helpful for touring bands.

ADS

Display ads will be sold to help pay for this project. However, to make this resource issue as fair as possible we have decided to have only one size. We are doing this to make ads just as accessible to the small 20 page fanzines as the big record conglomerates! The ad size available is 3 3/4" across by 2" down or 95mm x 51 mm (basically, a slightly elongated business card size). The cost for ads is $30 which will help keep the cover price as low as possible. Please, only one ad per label, zine, promoter, etc.

DEADLINE: FEB 15, 1997 - DUE OUT: APRIL 25, 1997

SEND ALL LISTINGS TO:
UNDER THE VOLCANO
PO Box 53
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OR E-MAIL (BUT DON'T DO BOTH) TO: BYOFLife@aol.com

SEND ALL ADS TO:
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S.F., CA 94146-0760

TOP TEN TIPS FOR SENDING IN LISTINGS!!!

1) Submit them early. Like now!! Don't wait till the deadline.
2) Be brief. We're typists, not editors. Send them in nice and typed or neatly printed.
3) Don't use all uppercase (or all lowercase) letters.
4) Punctuation is good.
5) Feel free to send friendly letters, and other goodies, but... don't expect a reply. We're swamped.
6) We don't need the address and phone number of every member of your band. Pick one!
7) Don't send in 18 listings for all the semi-existent bands you're in--just for the ones that are really active!
8) Maybe take responsibility for getting your whole scene's listings done. But...
9) Check with people before submitting their info for them. Hassle your friends to get their listings in too.
10) No certified/registered mail, please!

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